

### SCIENCE FICTION ON RADIO

An in-depth survey of the adult science-fiction radio shows of the past compiled by Meade Frierson III, 3705 Woodvale Road, Birmingham, Alabama 35223 with the generous cooperation and assistance of old radio collectors, the networks and their past and present personnel

\$1.50 the copy

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This publication represents the culmination of research which has heretofore been published by Meade Frierson III in Static Flutter & Pop 1 (January, 1970); Static Flutter & Pop 2 (May, 1970) and its supplement (November, 1970).

That research was immeasurably added to by various radio buffs throughout the country. Often they will be credited with particular information but others were of such extensive help that specific credit cannot be given, so herewith our thanks to:

Morris S. Dollens, 4372 Coolidge Ave.; Los Angeles, Cal. 90066  
Dr. Barry M. Brooks, 54 Woodside Ave., Winthrop, Mass. 02152  
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Roger Hill, 1231 Grove St. #11, San Francisco, Cal. 94117; and  
Jay Hickerson, 6 Koczak Court, North Haven, Conn 06473 for encouragement and publicity

The others who have assisted have, of course, been the personnel involved in production of the shows. You will find long quotes from questionnaires and correspondence with people like Van Woodward, Bill Welch and John W. Campbell.

The drawings have been provided by my wife, Penny, in order to break up the severity of so much verbiage.

Always a seeker after truth, I welcome any additions or corrections which readers may be able to supply and would particularly like to be furnished copies of newer foreign adult science fiction material which may be aired, in return for which I will forward my catalog from which a like amount of material can be supplied.

\* \* \* \* \*

Other publications of the M&PF Press include the second printing of HPL: A Tribute to H.P. Lovecraft, \$4.00, 144 pages, offset, 8½x11 with reduced type; 120 illustrations, 24 articles, 20 short stories. For 50¢, you may get Skull #4, the comic adapting 3 Lovecraft stories. Science Fiction fans may wish to subscribe to Huitloxopetl, the authors' personal fanzine published bi-monthly at 25¢ the copy.

Foreword: The format of this study is basically to present the most detailed look at the adult science fiction series in chronological order and then to pick up whatever random information is available concerning the appearance of science fiction stories on the other programs which did not specialize in science fiction alone.

We also propose to ignore the strictly juvenile, adventure shows, both by virtue of lack of time and interest. If readers are offended to find Buck Rogers and Flash Gordon in that category, our apologies.

However, in presenting this view to readers we do not wish to give the impression that science fiction radio shows burst upon an unsuspecting public in 1950 without preparation, tests of audience appeal and the like. Asked why science fiction suddenly made its break-through into radio in 1950, Van Woodward, a veteran producer of the Dimension X show on N.B.C. gave the following answer in a letter of January 23, 1971:

I guess the answer is that it was simply an idea whose time had come. The few years after the War seemed to be one of those flowering periods where all sorts of talented, imaginative young writers begin coming out of the woodwork, and doing things a little differently than they've been done before.

Science fiction stopped being a pulp writer's world, mostly confined to Buck Rogers, Green Monsters, and Zap guns. The kids were better writers, and they had better ideas, and suddenly, science fiction became adult. Even the staid old Saturday Evening Post had begun to publish a story or two in the genre. And so, of course, radio decided to join in.

At the time, I was Manager of the NBC Script Division in New York, with two associate editors and a dozen to 15 writers on the staff. And part of our duty was to be prepared at all times to fill any program time that the network Sales Department had been unable to sell to commercial sponsors.

So, several times a year, we'd go into a big brain-storming session - my editors and five or six of the top writers - to see what we could come up with in the way of new series ideas.

I'm quite sure "Dimension X" was not my idea - more likely, the suggestion came from either [Ernest] Kinoy or [George] Lefferts. But I began digging into the field, starting with Bradbury's "The Martian Chronicles" and going on from there to the Heinleins and the others. And I suddenly realized there were some damned fine stories here, so we prepared an audition for the network brass, using "Mars is Heaven".

At the moment we weren't even aware that Sherman Dryer had parallel plans for "2000 Plus". What worried us was our principal competition, CBS, which also began toying around with the idea. And in the end, our principal competition



became NBC itself - almost simultaneously, the NBC staff in Hollywood was cooking up a science fiction series of its own. And a good one.

In the end, NBC decided to produce the show in New York, probably because we had a much larger staff available to handle it there. And then we sat down to wait for a time slot to open up for "Dimension X".

Before it did, "2000 Plus" had beaten us on the air. And when it did, we were unable to use "Mars is Heaven" as our opening show; CBS had taken a 60-day option on it meanwhile. [CBS aired the show June 2, 1950] We had to save "Mars..." for later. [NBC aired the show July 7, 1950.]

With these comments as introduction, we turn to:

### THE FIRST REGULAR SF RADIO SERIES: 2000 PLUS

After a few lines from or related to the story, the announcer would say, "To learn more about..." or "to find out what it was...", then, "Stay tuned for..." or "Listen in a moment to..." (MUSIC) "TWO THOUSAND PLUS" (hollow but not truly echoing) (MUSIC) "Adventures in the world of tomorrow...dramatic stories of science fiction from the years beyond 2000 A.D." (Music). "Today..."

Sherman H. Dryer (who also wrote for the ABC series, Theatre Five, in the 1960s) and Robert Winalson were the producers and later, their corporation, Dryer & Winalson Productions, Inc. These producers convinced the Mutual Network to carry a purely science fiction series on a week night (usually 9 P.M.) from March 15, 1950 until at least November 12, 1950. No horror shows were mixed in (as in the case of Theatre Five); no continuing characters were provided; no particular appeal to children was undertaken - in sum, it was the first adult science fiction series on radio. From the sampling available, it would be fair comment to say that the original scripts performed on the show were on a par with the SF scripts which occasionally had appeared on other programs such as Mysterious Traveller, Lights Out, Escape and Suspense. The stories lacked the humor of the X Minus One Sheckley adaptations and the gimmicks of the stories which were adapted on either Dimension X or X Minus One but to be perfectly fair, the shows were generally a match for the original scripts of Messrs. Kinoy and Lefferts on those NBC series. Basically all the ideas on the shows were in the public domain - that is, available in the science fiction field in enough variations that their use would be free of any claim of infringement of copyright. The casts, it would appear from the sampling available, were basically the same pool of radio actors from which the contemporaneous Dimension X drew its performers.

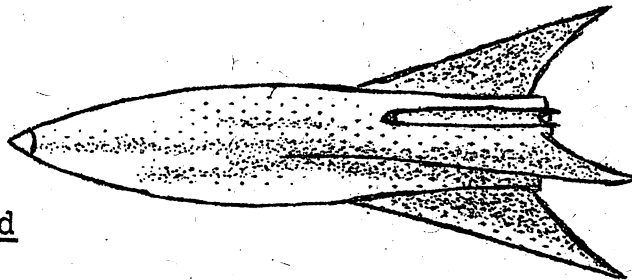
The following alphabetical listing of the known show titles and relevant information concerning the plots and casts is sparse indeed because copies of the shows other than the 10 fully described do not seem to be in the most extensive radio collections in the country and readers providing leads to any other copies will be generously rewarded.

2000 PLUS

1. Alone (11/12/50) - Mike Mann recalls this concerned a martian lost in New York City. The rescue mission enlists the aid of an earthman to help identify what the broadcasting martian is seeing, in his own perspective, as he moves through the city.
2. The Brooklyn Brain - A suitor needs instant culture to impress his intended; luckily, some scientists who think they have an answer to rapid education are looking for a guinea pig of the human persuasion. Some marvelous accents are provided by Bryna Raeburn in a dual role straight from Flatbush Ave. and Gilbert Mack, Bill Keane and Mercer McLeod complete the fine cast. Funny.
3. The Diamond Helmet (4/5/50) - Mike Mann believes this to be about a man who has his organs replaced with mechanical ones, including a diamond hard cranium to hold his brain. At last he realizes that he has lived long enough and volunteers for a suicidal mission.
4. The First Men (5/31/50)
5. The Giant Walks (11/5/50) - This show was written by Julian Schneider and starred Joseph Julian and Lon Clark. It is the tale of a scientist who is tricked by his fellow workers into becoming a giant through a new growth serum. The outcome is fairly predictable but the show is enjoyable nonetheless.
6. The Green Thing - in this script by Edgar Marvin a horrible nightmare does not stop even when the sleeper awakes - a good alien invader story with Lon Clark, Joe Julian, Gilbert Mack, John Griggs and Henry Morrell.
7. Hosts Alone to Thunder (premier, 3/15/50)
8. The Insect - While a biologist husband is away seeing about a grant for development of his growth ray, the wife and a delivery boy get trapped in the house and are attacked by the giant insects produced by the experiments. There is a lot of screaming in this one and it comes closer than others to being a horror tale rather than sf but there is a gimmick at the end which keeps it in the genre. Joan Shea, Larry Robinson, Ralph Bell and Bill Griffis perform.
9. Journey into a Germ World (3/23/50)
10. The Man Who Conquered Time (4/12/50)
11. The Man Who Found Himself (6/7/50)
12. The Man Who Tried to Stop June 8 (5/24/50)
13. The Men from Mars (3/29/50) - Two teen-agers in a distinct improbable future buy a used rocket-ship and head for Mars, but they are stopped by an alien ship. It is cute & corny but the script by Peter Berry is not wholly boring.

2000 Plus Listing continued

14. The Robot Killer - a couple win a robot in a contest and the wife is just out of a sanitorium and jealous of her neighbor. There is an sf gimmick in this after sufficient screaming.
15. The Rocket and the Skull - good sf drama; a spaceship pilot crashes and has a brain operation. Afterwards he thinks he hears martians. The stars are Arnold Robertson and Bill Griffis.
16. Rocket to the Moon (4/19/50)
17. Rocket to Nowhere
18. The Silent Noise (5/10/50)
19. That Which Lived in a Steel Head
20. Under the Sea (5/17/50)
21. A Veteran Comes Home - a predictable and homey little drama with a bit of a message: a soldier back from the war on Mars is annoyed by his son's interest in the war. Bill Griffis stars.
22. When the Machines Went Mad (4/26/50)
23. When the Worlds Met (5/3/50) - A rambling tale but a good one about a character like Buck Rogers (solid, action-oriented clod who is for some unfathomable reason always trusted to carry out scientific duties for which he could not possibly be qualified by his training) who is on the Moon when a strange signal is received and goes back to earth when it comes again and a big-brain has just finished making a thought-translator. Etc. etc
24. Worlds Apart - A space ship on the first trip to Neptune is disabled by a comet and in response to its SOS it receives instructions for landing at a strange place called Green Valley. Highly unlikely.



Bill Griffis was a regular on the 2000 Plus shows. He first performed on radio as Pinocchio in The Adventures of Pinocchio on KMPC in 1937. His last series on radio as a regular was in Doc Six-Gun written, coincidentally, by Winoy and Lefferts, the script-writers of Dimension X and X Minus One. He also recalls he was regularly on those two shows and particularly remembers the scene when, as Edward, the long-dead brother of Captain Black in Mars is Heaven (X-1) he turns into a Martian.

Bill was in the film Andy and appeared on Broadway in Cry for Us All, Jimmy, and Oklahoma. He has been a regular on radio series like Road of Life (NBC), Believe it or Not (NBC) and NBC Star Theatre.

Recent TV appearances include soap-operas like Love of Life and Edge of Night and there is still work on radio in programs like the Ave Maria Hour and Eternal Light.

DIMENSION X: RADIO'S CLASSIC

"Can you predict what will come in 100 years? Or in 10? Or in the next minute? Some people think they can - nuclear scientists, mathematicians, astronomers, biologists. They'll predict the shape of the future. Why? Because they make the future - because they see beyond the known dimensions of time and space...into the unknown..DIMENSION X...(organ crescendo)...We go ahead now in time to 1965 - we're on a vast concrete runway set in the desert of the southwest. A giant metal ship stands before us, prow pointed for the stars...and in five minutes the signal will flash and it will tear up through the atmosphere to...The Outer Limit!"

It was with these words, spoken by the host and narrator of the series, Norman Rose, that N.B.C. ushered in a new age of the regular presentation of science fiction drama on the air. This show was broadcast in prime evening time on April 8, 1950. Although as its first producer pointed out before, it missed by a few weeks being the first adult science fiction series, it was the first science fiction program to use adaptations of acknowledged science fiction stories instead of original radio scripts by writers outside of the sf guild. To quote further from Van Woodward:

We went the "adaptation route" simply because that's where the best stories are. Bright ideas for science fiction tales don't come on order; they're usually the product of a moment's inspiration, by a writer who's steeped in the field.

It would have been cheaper, of course, to buy original scripts from radio freelancers. But, with the possible exception of Nelson Bond, none of them had any background in science fiction; their work, inevitably, would have been imitative; and even the best of them could hardly have hoped to match the Bradbury's, Heinlein's, Sturgeon's and Sheckley's.

The narrative introduction was dropped after a few shows and a standard introduction was adopted. "Adventures in time and space...transcribed [or "told"] in future tense...DIMENSION X...(X)...x...(x)" echoing away into the voids of space.

Although Wheaties was sponsor for at least one season of the shows, the shows soon fell in the category of "sustaining", that is, without commercial sponsor. Although the shows began to carry these introductory words: "The National Broadcasting Company, in cooperation with Street & Smith, publishers of Astounding Science Fiction, bring you...", the tie-in was only a gimmick, a small mag ad for the show and this air plug for the magazine.

After the drama the network announcer would state "You have just heard another adventure in time, space and the unknown world of the future...the world of...DIMENSION X...(X)...x...(x)" Norman Rose would then give a teaser about the next week's show and the network announcer would return to give the closing credits. A complete show would end with hollow booms, about six, fading away.



Dimension X continued

The series ran three seasons. The first from April 8, 1950 to September 29, 1950; the second, from October 28, 1950 to January 14, 1951 and the third from June 3, 1951 to September 29, 1951.

Van Woodward, now producer of documentaries, was the producer of the show. His assistant editors such as William Welch were sometimes pressed into service and sometimes credited. The first director on the series was Edward King, now with the U.N. and then Fred Weihe. Mr. Weihe was employed by NBC in 1937 and two years later, at the age of 23, he began directing shows for the network; he is currently producer-director of Monitor.

Mr. Weihe told us that the rehearsals of the Dimension X shows were usually held 3-4 days before airing. It would take about 4½ hours to work with the cast, get the music and sound effects arranged and prepare for the transcription. Usually the production people did not vary a Kinoy or Lefferts script except to cut a little if time required it. The writers did not take part in the proceedings usually after turning in the script.

Mr. Weihe does not consider himself an especial sf fan but says "whenever I come across a Ray Bradbury story, I read it" recalling Bradbury's association with the program. Asked about his favorites from the series, Mr. Weihe replied: "I remember The Green Hills of Earth and The Veldt being good radio drama; Mars is Heaven and Universe were clever." He says there are still a few actors who will recall the show when he bumps into them.

Mr. Woodward mentioned that the show was low budgeted:

On "Dimension X", as I recall, [our production budget was] on the order of \$850 or \$900 per week - all of which went for purchase of story rights and payment of the narrator, the actors and Bert Berman, who doubled as musical director and arranger.

The writers, editor, director, producer, sound men, and other musicians were all NBC staff. Probably if you added these costs in, the real budget would have been about \$2000 per week. Still relatively cheap, since the average half-hour dramatic series of that era was priced in the area of \$5000 - \$8000, and the Theatre Guild series, I remember, had a weekly budget of \$16,000...

On Dimension X, even on our very limited budget, I had been paying the original authors of our stories an average of of \$250 to \$300 for adaptation rights.

One final thing: we loved the show. It was never-ever the most important responsibility we had in the shop, but it was the office pet - not only for the writers and editors, but for the directors, sound men, and engineers. We had a lot of fun doing both shows, and now, after all these many years, it's pleasant to find out that someone else enjoyed them, too. And still remembers.

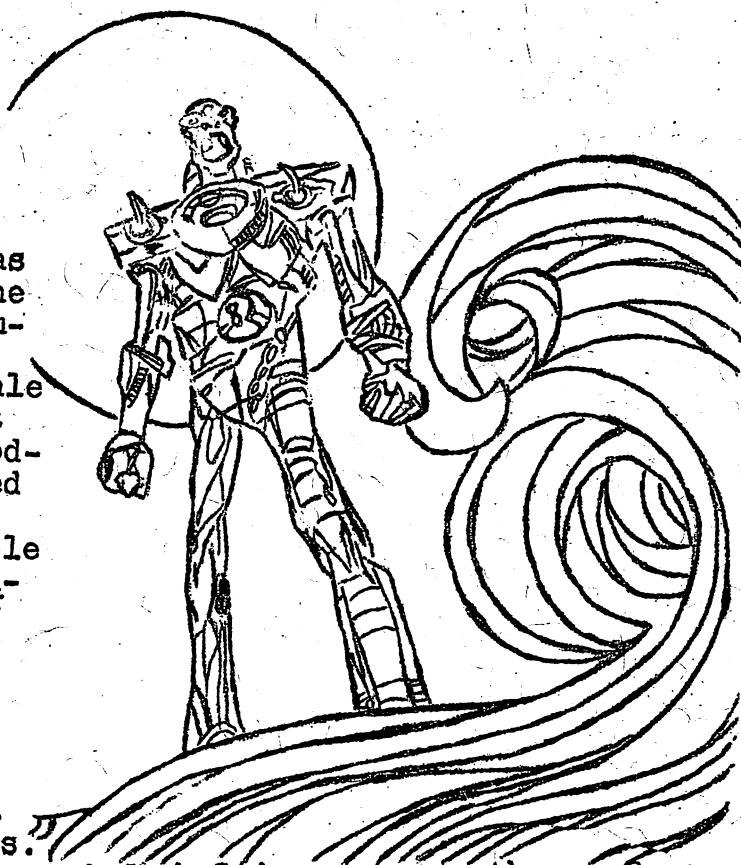
Dimension X continued

The following is a complete chronological log of the Dimension X series as confirmed by NBC Radio. (R) denotes rerun. When a date is missing, the scheduled show was pre-empted.

<u>Broadcast Date</u>	<u>Title of Show</u>
4/8/50	The Outer Limit
4/15/50	With Folded Hands
4/22/50	Report on the Barnhouse Effect
4/29/50	No Contact
5/6/50	Knock
5/13/50	Almost Human
5/20/50	The Lost [Race]
5/27/50	To the Future [ <u>The Fox in the Forest</u> by Bradbury]
6/3/50	The Embassy
6/10/50	The Green Hills of Earth
6/17/50	There Will Come Soft Rains & Zero Hour
6/24/50	Destination Moon
7/1/50	A Logic Named Joe
7/7/50	Mars is Heaven!
7/14/50	The Man in the Moon
7/21/50	Beyond Infinity
7/28/50	The Potters of Firsk
8/4/50	Perigi's Wonderful Dolls
8/11/50	The Castaways
8/18/50	The Martian Chronicles
8/25/50	The Parade
9/1/50	The Roads Must Roll
9/8/50	First Contact
9/15/50	Hello, Tomorrow
9/22/50	Dr. Grimshaw's Sanatorium
9/29/50	And the Moon Be Still as Bright
10/28/50	No Contact (R)
11/5/50	The Professor Was a Thief
11/12/50	Shanghaied
11/19/50	Competition
11/26/50	Universe
12/24/50	The Green Hills of Earth (R)
1/7/51	Mars is Heaven! (R)
1/14/51	The Martian Death March
6/3/51	The Last Objective
6/10/51	Nightmare
6/17/51	Pebble in the Sky
6/24/51	Child's Play
7/12/51	Time and Time Again
7/19/51	The Dwellers in Silence
7/26/51	Courtesy
8/2/51	Universe (R)
8/9/51	The Veldt
8/16/51	The Vital Factor
8/23/51	Untitled Story
8/30/51	Marionettes, Inc.
9/8/51	First Contact (R)
9/15/51	Kaleidoscope
9/22/51	Requiem
9/29/51	Nightfall

Dimension X (continued)

1. Almost Human (5/13/50) - This story is of an android who is taken over by a criminal for "proper" training; the hood has the tables turned on him by the creature, which is "almost human." Robert Bloch (author of Psycho) originally sold the tale to Fantastic Adventures but it was available for producer Woodward in a 1949 Anthology called My Best Science Fiction Story. The story is currently available in Paperback Library 52-519 Invasion of the Robots edited by Roger Elwood. The script is by George Lefferts and seems to convey Bloch's intention, as stated in the foreword to the first anthology, of departing from the formula robot tales & writing a tale of personalities.



The cast featured Santos Ortega and Jack Grimes among others. Ortega has been associated with the best of radio in the 1930s and 1940s playing such roles as Nero Wolfe, Inspector Queen, Charlie Chan (after Ed Begley), Perry Mason and Bulldog Drummond.

2. And the Moon Be Still as Bright (9/29/50) - An expedition to Mars finds the Martians dead of the chickenpox that earlier expeditions had brought from earth. Most earthmen on the ship are relieved that the menace is ended and set out to enjoy themselves in callous disregard of the beautiful artifacts left behind but one man, Spender, is affected differently.

Ray Bradbury's story was originally published in Thrilling Wonder, June, 1948 but was also anthologized in The Best Science Fiction Stories (edited by Bleiler & Dikty) and was used as an episode in Bradbury's book, The Martian Chronicles (see DX 23). Ernest Kinoy did a masterful adaptation for radio, avoiding the prime difficulty of translating Bradbury's story to another medium without allowing the sentiment to become sentimentality. The production starred Alexander Scourby and the late Wendell Holmes. It is great radio drama.

3. Beyond Infinity (7/21/50) - This is an original script by the freelance writer, Villiers Gersen. An American calls on a family in a totalitarian state in Europe and finds a scientist has developed a machine that will shrink objects to the size of atoms and below. His contacts in the underground plan to miniaturize arms for the revolution, but when a traitor calls the secret police in, the leaders escape in the device to a subatomic world. There is a fascinating ending. The show stars Les Damon, Lada Staviski, E.A. Krumschmidt and Joe DeSantis (now active in Hollywood)

Dimension X (continued)

4. The Castaways (8/11/50) - This original script by Ernest Kinoy from a story by Kinoy and Lefferts begins with a test of a new bomb on a Pacific isle; the military is having a great deal of trouble with the natives; they'll not leave since their "ancestors" were "castaways" from the "bird canoe". Then they commit mass suicide, having put a curse on the general in charge. It is a good yarn with a couple of twists in the plot. The cast features Santos Ortega, Greg Morton and many more. The director was Jack Kuney, now with CBS.

5. Child's Play (6/24/51) - William Tenn wrote the original story published in Astounding, March, 1947. It was since appeared in three anthologies and is now in Tenn's collection for Ballantine called The Seven Sexes. This story is a humorous tale of a man who accidentally receives delivery of a toy from the future - a Build-a-Man kit. George Lefferts adapted and Leon Janney, Karl Weber and Patsy Campbell acted.

6. Competition (11/19/50) - The story begins with a group of Earth colonists being taken, they think, to various remote worlds; suddenly it is announced they must choose one world in a particular system upon which all will be landed. E.M. Hull (wife of A.E. Van Vogt) wrote the story, published in June, 1943 Astounding. It was anthologized in 1957 but probably is not in print now. Ernest Kinoy's script probably improved the story, emphasizing the double- and triple-crosses. Les Tremaine and Elaine Ross starred.

7. Courtesy (7/26/51) - This story by Clifford Simak was aired only a week or so after the August, 1951 issue of Astounding containing it went on sale. The story was anthologized twice in 1953 but is not in print. It involves contact with the culture on the planet Landro; the earth explorers are caught without the plague serum and must find the cure among the very primitive natives. Not Mr. Simak's best story.

8. Destination Moon (6/24/50) - A real coup for the series was permission to do a condensation of the George Pal movie. Under threat of governmental ban a team of rocketmen rush to get off to the moon even to the extent of making a last minute substitution of a cynic named Sweeney who is "just in this for the dough." On the journey they have problems. The cast included Joe De Santis and Wendell Holmes.

9. Dr. Grimshaw's Sanitorium (9/22/50) - The narrator describes what follows as an account found in a fountain pen cover, then a detective tells the story of how he discovered a phoney burial of an inmate of the titled sanitorium and got admitted as a patient to find out what really happened. Fletcher Pratt's imaginative original was saved from the obscurity of the May, 1934 issue of Amazing by republication in the My Best... book (see DX 1). The script was by George Lefferts and the show featured Karl Weber and Roger De Koven.

Mr. De Koven had been on radio since 1929 when at 20 he did his first show. He was on Eternal Light (NBC religious drama) and has been "very active in the theatre for several years. Other radio experience included The Shadow (Mut.), Gangbusters (Mut.), Counterspy (ABC), and Against the Storm (NBC). He has fond memories of the by-gone days of radio but quips "primarily of the consistency and frequency of the checks."

This show also is in some collector's hands as The Magnificent Hoax.



Dimension X (continued)

10. The Dwellers in Silence (7/19/51)

When earthmen return from the Mars colonies after atomic wars have blasted Earth, they find an old scientist living with his surprisingly youthful family. Enough said. Ray Bradbury again creates a wonderful mood around a good idea and George Lefferts skillfully translates it into script form. The Bradbury tale first appeared in the Spring, 1949 issue of Planet Stories and was incorporated in The Martian Chronicles. This program starred Peter Kapell, Bill Griffis and Gertrude Warner.



11. The Embassy (6/3/50)- A large man appears at the office of a private investigator and asks him to do the leg-work on a strange quest: the man is convinced there are a group of Martians on Earth and he wants to locate them. The story has a good twist and there are horror

tale elements. It was first published in the March, 1942 Astounding under the title The Martian Embassy and the by-line Martin Pearson, although credit was given on the air to its author by his real name, Donald Wollheim. Two anthologists in the 1950's picked up the story but it would appear to be out of print at present.

George Lefferts had a basically easy task of fitting the story into dramatic format, and the cast featured Joseph Julian and an actor named Barry Kroeger, whose voice elicits pleasant memories of Sidney Greenstreet's lines to Bogart, Astor and Lorre in the Maltese Falcon.

12. First Contact (9/8/50; 9/8/51) - This story by Murray Leinster is a classic piece of sf problem-posing and solving. Two ships meet in a remote galaxy which is the habitat of neither. A dilemma is posed by the desire of each to follow the other back to its home while keeping one's own home location a secret. The story and idea are really fine. Astounding carried the story in the May, 1945 issue and Groff Conklin included it in his book The Best of Science Fiction in 1946.

Howard Rodman adapted the script. Mr. Woodward said that it often occurred that Kinoy and Lefferts were otherwise occupied when a script was needed and other staff writers like Mr. Rodman would be caught by Bill Welch and pressed into service.

13. The Green Hills of Earth (6/10/50; 12/24/50) - This is the classic account of the blind singer of the spaceways, Riesling, described by a spaceman who knew him when. The story by Robert Heinlein was published in the Saturday Evening Post in 1947 and reprinted in the My Best... anthology (see DX I) and in Invasion from Mars, a paperback anthology to which Orson Welles lent his name, both of these in 1949.

(to be continued)

Dimension X - Green Hills of Earth continued.

The lyrics to the space-age ballads composed by Heinlein are part of what endeared the story to several generations of sf fans. Because of a Christmas message from President Truman, the credits were cut from the re-run (which apparently are the copies in circulation among the collectors). Tom Glazer put the words to tunes and was backed by a trio in this production (compare X-1 31).

14. Hello, Tomorrow (9/15/50) - This original script by George Lefferts puts one in the fourth millenium, long after atomic wars have ravaged the surface back in the second one. In the subterranean society the atomic mutants are outcasts and the genetically pure human strains mate scientifically. This girl meets this boy mutant and . . . . The show starred Nancy Olson, who was then in a movie called Sunset Boulevard

15. Kaleidoscope (9/15/51) - Another Ray Bradbury story, this time first published in Thrilling Wonder, December, 1949, then included in Groff Conklin's anthology, Omnibus of Science Fiction (1952), Bradbury's own collection The Illustrated Man (available today) and in two out-of-print paperback anthologies. Adapted by George Lefferts, this drama of men floating in space and a woman on Earth awaiting the return of one of them was performed by Joe DeSantis, Leon Janney and Joan Alexander with several others in supporting roles and uncredited.

16. Knock (5/6/50) - Frederic Brown, one of the best sf had to offer, now deceased, out of print and due to be "rediscovered" at any time, sold this story to Thrilling Wonder for the December, 1948 issue but both the team of Bleiler & Dikty and editor Judith Merrill included it in books published in 1950 (and now out of print).

The broadcast began by stating that the shortest horror story ever written was these two lines: "The last man on Earth sat in a room. There was a knock on the door." The story is just that; he opens the door and . . . . What is more, Fred Brown uses the situation twice in this very clever, amusing yarn. Ernest Kinoy is credited with the adaptation and the cast consisted of Arnold Moss, Luis van Rooten and Joan Alexander

Mr. Van Rooten's role as the literal minded alien is but one of the fine performances he turned in for radio before his retirement. He wrote that he has been on radio since 1932 when at the age of 25 he appeared on WTAM in Cleveland, Ohio. Over the intervening years he has appeared on Bulldog Drummond, Suspense and in his words, "practically every show from New York or Hollywood." His voice has been dubbed used as film narration and in TV commercials. He was active in the NBC Theatre of the Air in the 1950's and even wrote one script, Disintegration, for that series. It is from that series also that he recalls his favorite role, the lead in How Love Came to Professor Guild-  
er

It is an interesting sidelight to mention that this show is in circulation from the Armed Forces Radio Service, rather than the repeat of it in 1955 on X-1. Yet some searching has failed to reveal any others from Dimension X with AFRS intros.

Dimension X - continued

17. The Last Objective - (6/4/51) Paul Carter's underground warship saga must have been relatively easy for him to write for the August, 1946 Astounding, because it was a submarine story in disguise. It was included in Conklin's A Treasury of Science Fiction (1948) but appears to be a one-shot intrusion by its author into the sf field unless he uses a pseudonym that fan detectives have been unable to crack.

Ernest Kinoy wrote the script and Lawson Zerbe, Ralph Bell, Wendell Holmes and Jack Grimes star.

18. A Logic Named Joe ((7/1/50) - This is a whimsical (but plausible) story of the "logics" (home computers which tend to most of the needs for information and service) suddenly overcoming their electronic censors and attending to every need. The tale by Murray Leinster appeared in Astounding, March 1946, in an o.p. hardbound collection in 1950 and was last seen in a 1957 Bantam paperback of light-hearted sf called Science Fiction Carnival. The script was prepared by Claris Ross, NBC staff writer.

19. The Lost (5/20/50) - A great race is discovered to have spread at one time across the universe hundreds of thousands of years ago but as Earthmen explore the galaxies they find only rubble, until a disabled ship lands near some perfectly preserved ruins and solves the mystery. This is very intriguing work by Murray Leinster as adapted by Ernest Kinoy. The story was called The Last Race when it appeared in Thrilling Wonder Stories, April, 1949, and again shortly thereafter in the My Best... book (DX 1 above). The cast included Matt Crowley, Roger De Koven and Joseph Julian.

20. The Man in the Moon (7/14/50) - This original script by George Lefferts begins with a broadcast by the Federal Missing Persons Bureau which is interrupted by a strange SOS; triangulating to locate the offender and stop him, they discover that the source of the broadcast is the moon...and at that time nobody could get to the moon! It's a more than adequate "whodunit" in sf clothing with plenty of red herrings. Luis Van Rooten and Santos Ortega starred.

21. Marionettes, Inc. (8/30/51) - This sinister little tale about hen-pecked husbands and their android replacements obtainable on the black market is from Startling Stories, March, 1949, but its author, Ray Bradbury, made it better known by weaving it into his book, The Illustrated Man. The broadcast featured Kermit Murdock, Martin Rudy and Ross Martin, working from script by George Lefferts.

22. Mars is Heaven? - (7/7/50; 7/1/51) - An expedition from Earth lands on Mars and discovers that the houses look like houses on Earth in the 1920s. Great story! It is by Ray Bradbury and, originally published in the Fall, 1948 issue of Planet, it was made a part of The Martian Chronicles. No fewer than five anthologies contain this tale.

The dramatization was a simple job for Ernest Kinoy, it would seem, because the script was built right into the story. The stars were Peter Kapell and Wendell Holmes with a host of supporting players.

You will recall Mr. Woodward's remarks on p. 2 that the show was held up because of CBS' option on it. As it turned out, the Escape version differed considerably from the DX, and the DX is more faithful to the original!

Dimension X (continued)

23. The Martian Chronicles (8/18/50) - This adaptation of Ray Bradbury book of related tales so titled is so skillfully done that it must be considered Ernest Kinoy's masterpiece from this series. He strings together the episodes known in the book as Rocket Summer, Ylla, And the Moon Be Still as Bright, Off-Season, Million Year Picnic and There Will Come Soft Rains. Together they tell the story of the launching of various expeditions to Mars, the fates of the first ones and the colonization after the fourth, the wonderful houses on Earth that do everything for their occupants, the impending war calling home most Earthmen from Mars, a family which escapes and remains on Mars and a house which sits amid the rubble with no one left to serve.

The show starred Inga Adams, Roger De Koven and Donald Buka. It is a real triumph of adaptation and of radio drama in general.

24. The Martian Death March (1/14/51) - This original story by Ernest Kinoy is a Martian colonist's recollection of an incident in his youth when he accompanied the spider-like Martians in their last trek from the Earth-imposed reservations back to their mountain homes. (No details available).

25. Nightfall (9/29/51) - The original story by Isaac Asimov was published in the September, 1941 issue of Astounding and was included in the giant Healy & McComas anthology (still in print by Modern Library as G-31) Famous Science Fiction Stories: Adventures in Time and Space, as well as other anthologies. It is the story of a world which is exposed to multiple suns with the consequence that it experiences night but once in 2500 years. The time is approaching again and the scientists are worried because so little is known about the last night except that all antecedent records seem to have been destroyed. Ernest Kinoy wrote the script and the principals in the cast are Cameron Prud'homme and John McGovern. (Last show of the series.)

26. Nightmare (6/10/51) - George Lefferts wrote this original play about a computer operator's discovery of an alarmingly increasing rate of accidents. It is quite clever and is based upon Stephen Vincent Benet's poem, "The Revolt of the Machines." It starred mild-manner John Gibson and Rita Lynne.

Actor John Gibson was a regular on the series. From the time of his first radio play in 1925 from an Oakland, Calif. station through his migration to New York City about 1939 (where he starred in Manhattan at Midnight and was the sidekick, Archie, for Nero Wolfe), Mr. Gibson estimates his radio appearances at about 10,000. He was intervened by Ed Corcoran on a Connecticut station in 1970 and said that his favorite role from these series was that of George, a mouse, on X-1's Chain of Command (see X-1 11).

27. No Contact (4/29/50; 10/28/50) - This original tale by George Lefferts involves a frustrating barrier of some kind which the Earth ships have crashed against...or that's what Earth thinks! The play starred Luis van Rooten, Donald Buka and Cameron Prud'homme.

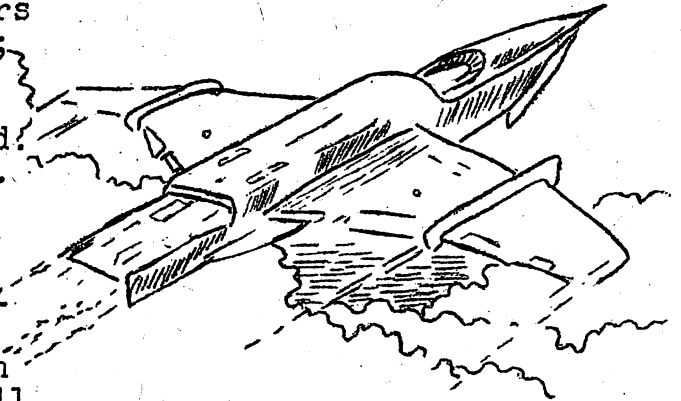


Dimension X continued

28. The Outer Limit (4/8/50 - premier)

The story is of an experimental rocket plane which disappears for 10 hours when it only had fuel for 10 minutes; the pilot tells an incredible story of alien contact. Graham Doar wrote the original and Ernest Kinoy adapted. It's a good yarn with some surprises.

Joseph Julian, Wendell Homes and Joe De Santis do the acting.



29. The Parade (8/25/50) - An original drama by George Lefferts, this story involves the Martians hiring an ad agency to stage a parade which will herald their arrival. The play has some amusing characterizations by Joe Curten, Barry Kroeger and Alexander Scourby.

30. Pebble in the Sky (6/17/51) - Ernest Kinoy brilliantly distills the essence from an Isaac Asimov novel (serialized in 1950) about a future when earth is a backward radioactive planet peopled by inferiors while its former colonies rule the universe, unaware of their origins. The highlights are handily extracted and the pace is good. The original novel is probably still available. Stars of the show were Santos Ortega and Susan Douglas.

31. Perigi's Wonderful Dolls (8/4/50) - This original play by George Lefferts centers about a government official whose daughter finds a dollmaker in Washington capable of producing talking dolls. Strange events then occur. Les Tremaine, Joan Alexander and Joe De Santis are in the cast.

Note to collectors: This show is sometimes listed as The Doll Shop.

32. The Potters of Firsk (7/28/50) - Jack Vance's story appeared in Astounding in May, 1950, a couple of months before air date. It has been reprinted in a Dell paperback in 1967 called Time Probe, edited by Arthur C. Clarke. The story concerns natives of a remote world who are very mysterious about the beautiful pottery they make... and with good reason. The script is by Ernest Kinoy and the show features Karl Weber, Wendell Homes and Raymond Edward Johnson (a fine alien voice).

33. The Professor Was a Thief (11/5/50) - A newspaper office gets a call that Grant's Tomb has disappeared but came back. The phenomenon is repeated and is investigated by that breed of young reporter and salty city-deskman carried over into science fiction from many, many movies of the 1930s and 1940s. L. Ron Hubbard's story appeared in the February, 1940 issue of Astounding and found its way into that source-book for the show, My Best ... (see DX 1).

The show was broadcast from a George Lefferts script with Arthur Maitland, John Larkin and John Gibson as the Professor.

Dimension X (continued)

34. Report on the Barnhouse Effect (4/22/50) - A professor's assistant makes this report of his association with the man who developed the ability to alter physical objects and events by the power of his mind alone. Kurt Vonnegut, Jr.'s story was published in 1950 outside of the science fiction field but was reprinted in a Robert Heinlein anthology, Tomorrow the Stars, in 1953 and recently reissued. The script was by Claris Ross and the show featured Bill Quinn, Ed Jerome and Karl Weber.

35. Requiem (9/22/51) - This story by Robert Heinlein deals with a millionaire who wants to die on the moon. It was published in the January, 1940 issue of Astounding and was reprinted in the Modern Library Giant G-31. Scripting was done by Ernest Kinoy and the cast included Rod Henrickson, Bill Quinn and Owen Jordan.

36. The Roads Must Roll (9/1/50) - Robert Heinlein's story appeared in Astounding for June, 1940. There are at least four reprints including the Modern Library Giant and a couple of paperbacks in the 1960s. It is a drama relating to the future of transportation when cars and highways are replaced by giant rolling roads and the engineers who maintain them become vital. It's a very fast paced tale, scripted by Ernest Kinoy and performed by Wendell Holmes, Ralph Bell and many more.

37. Shanghaied (11/12/50) - Ernest Kinoy's original drama is the tale of a man kidnapped onto a starship on the eve of his wedding... what is ironic is that he is the owner of the entire line. It's a pretty active adventure yarn, starring John Sylvester and Bill Griffis.

38. There Will Come Soft Rains and Zero Hour (6/17/50) - the first tale is a short narrative (with excellent sound effects) of a house after the atomic war. It is a beautifully rendered poetic piece which will not remain forgotten and is read by the series announcer, Norman Rose. The second story involves children who are playing a strange game all across the country, a game they call "Invasion". These two dissimilar pieces are the product of Ray Bradbury, the first appearing in Collier's, May 6, 1950, and later as a part of The Martian Chronicles, and the second appearing in the Fall, 1947 issue of Planet and later in the My Best... book. The fine script was the work of George Lefferts. Denise Alexander, Rita Lynne and Roger De Koven star.

Mr. Woodward gives a very moving account of the first 10 minute episode, written from the vantage point of more than 20 years:

I fell in love with the Bradbury story, and the Teasdale poem that inspired it, on first reading. But it was naturally a short-short; trying to stretch it to 30 minutes would have ruined it. So I decided to pair it with "Zero Hour."

George Lefferts did a beautiful job of adapting both. And then the trouble began. I missed the advance rehearsal because I was busy elsewhere. But then Ed King, the director, came in, sorely troubled indeed. Ed was a fine director, and not a timid one at all; he dearly

Dimension X - There Will Come Soft Rains continued

loved to rise to a challenge. But the first rehearsal had turned into a total nightmare; everything conceivable had gone wrong, and promised to keep on doing it right through air time. Ed wanted "Soft Rains" dropped and something else substituted in its place. And pronto.

In truth, he had a point. On the surface "Soft Rains" looks like a quiet and simple narrative, with just a few voices and effects to punctuate it here and there. In reality, it was a technician's nightmare. A very complicated set of musical cues; so many special effects that a crew of four sound men was required; several special insulation booths for the narrator and actors; in short, the works.

They all had to click with split-second precision; there were a hundred chances for error in those ten minutes; and since the show was "live", the slightest goof would be echoing coast-to-coast. And both the director and producer could expect to hear about it, immediately after the show and again the next morning, from a couple of those angry perfectionists called Vice-Presidents.

So we had a storm - the only one I remember on Dimension X. But I liked the story, the poem, and the adaptation, so I got stubborn and dug in my heels - finally pulled rank as the producer and refused to delete "Soft Rains." And then, for one of the few times in the series, carefully stayed away from the control room through the dress rehearsal and airing. I figured that, under all the other strains, Ed was entitled to a little freedom of expression. Particularly about the producer's ancestry. All I could do was cross my fingers and pray.

Of course, it all came off without a slip, everything clicking like a fine Swiss watch. Thanks to Ed, Bert Berman, the four sound men, Norman Rose and the other actors - the most difficult and most perfect ten minutes of direction and production that I can remember.

39. Time and Time Again (7/12/51) - The story begins in the now-near future during a battle on American soil in which a soldier is seriously wounded - suddenly he is 13 years old back in 1945 with everything he knew as an adult about the future. H. Beam Piper's story was in Astounding, April, 1947 and was included in the Groff Conklin anthology, Treasury of Science Fiction (which may be still available in paperback from Berkeley.) This is a fine tale adapted well by Ernest Kinoy and the show featured David Anderson and Joseph Curten.

40. To the Future (5/27/50) - A couple touring in Mexico are approached by a strange man who is convinced that they have escaped back into their past from a totalitarian state of the future. Ray Bradbury's story was The Fox in the Forest when it appeared in Collier's, May, 1950 and as part of The Illustrated Man. Ernest Kinoy adapted and John Larkin and Jan Minor starred.

41. Universe (11/26/50; 8/2/51) - People travelling in a giant spaceship for generations have lost track of what they were doing and believe that the ship is the universe; all there is. Robert Heinlein's classic was published in Astounding, May, 1941 and later anthologized.

The show is a classic bit of radio drama, as great as the original tale. George Lefferts wrote the script and the large cast included Mason Adams and Peter Kapell.

42. Untitled Story (8/23/51) - A detective is hired by a politician who has been sold an elixir of life and wants the seller investigated. The twists and turns of the plot are interesting. Frank M. Robinson's story of the same peculiar name was published in the issue of Astounding (September, 1951) which went on sale just before the show date. The script was by George Lefferts and performed by George Petrie, Ann Sargeant and Bernard Lenrawl.

43. The Veldt (8/9/51) - A chilling tale by Ray Bradbury concerning an almost magical room in a futuristic house where the nursery walls can be changed by the children to provide any locale or the illusion of it; these kids seem secretly obsessed with a lion-filled veldt. The story was first published in the Saturday Evening Post of Sept. 23, 1950 and reprinted in The Illustrated Man. The script was by Ernest Kinoy. It features in the cast Leslie Wood, Bill Quinn, Joan Alexander and Byat Anderson.

44. The Vital Factor (8/16/51) - A ruthless tycoon desires space travel to be established at all costs and the human suffering along the way toward this goal goes unnoticed by him; at last he finds a scientist with a revolutionary anti-gravity device. The story is by Nelson Bond and only appeared, to our knowledge, in an Avon paperback called No Time Like the Future (1954). The show features in the cast Raymond Edward Johnson, Luis Van Rooten and John McGovern.

45. With Folded Hands (4/15/50) - The story is about the robots made to serve man but which were inefficient and bungling until a new brand appeared on the market, and then . . . . Jack Williamson's tale was published in the July, 1947 issue of Astounding and is still available in Invasion of the Robots (the paperback cited in DX 1). It is also available in a recent Ace collection called The Pandora Effect (#65125). John Dossell of the NBC staff wrote the script and the show starred Alexander Scourby and Peter Kapell.

These are the only shows on the series although people keep writing that their memories include other shows; these have been confirmed by the network and the people who ran the show.

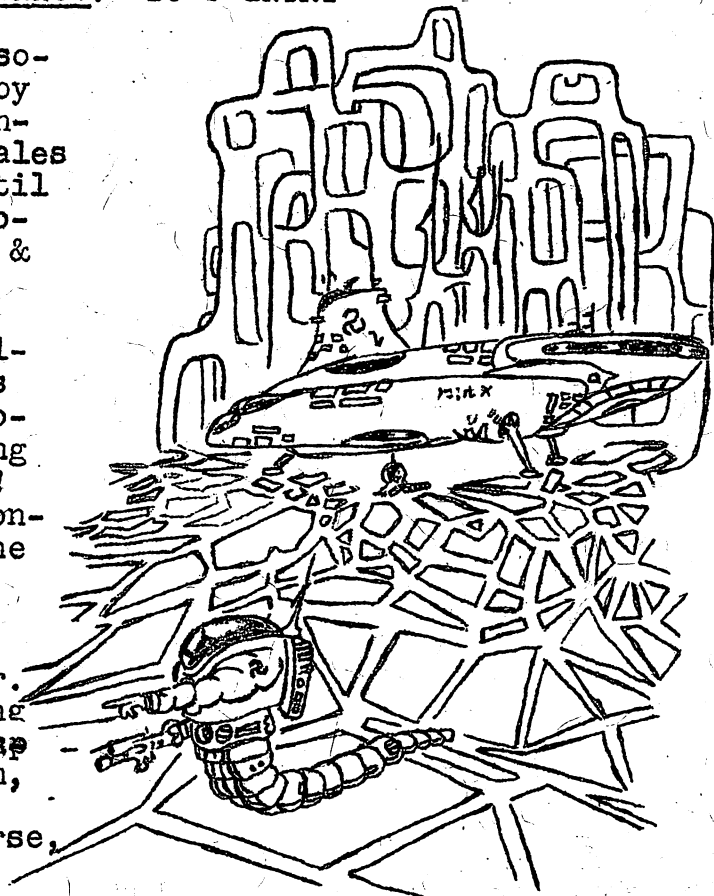
The series ended on September 29, 1951 and NBC did not dabble in science fiction again until 1955 but when they came back, they came back strong...in the meantime, there was an ABC show...as follows:



TALES OF TOMORROW: ABC'S ENTRY

After a sometimes-tinkling, sometimes-blaring musical intro (by a Bobby Christian), ABC's announcer said: "Tales of Tomorrow, tales beyond human imagination ... until they happen! [Music] Tales of Tomorrow, story number \_\_\_\_ [title & author]." Then Raymond Edward Johnson would begin: "This is your 'host-ormentor' saying 'Hello' for ABC. [Music]" Next, his remarks would pertain to the program for that night. His closing tag-line was always: "That's it! [Title and author], thanks to wonderful Galaxy magazine now on the stands. Next week..."

Mr. Johnson's narration was much closer to the story than Mr. Campbell's on the later Exploring Tomorrow and yet was more extensive than on any other sf program, seemingly modelled after Inner Sanctum's host (who was, of course, the same fine actor.)



The program began its run on Thursdays from 9 to 9:30 P.M. beginning on January 1, 1953, probably only for one season but there were at least 15 and reportedly 50 shows.

The scripts were, as Mr. Johnson said, "inspired" by the story in Galaxy; they often differed strikingly from the published version and from adaptations of the same story on other radio shows (notably X Minus One with the same Galaxy tie-in mentioned later on).

1. Made to Measure - The original story was by William Campbell Gault. It was published in January, 1951 Galaxy and is set in the 33rd century when a man sets out to make a perfect wife with changes...and more changes. The cast included Frank Barron; Don Woody prepared the script and Clark Andrews directed.

2. The Biography Project - Probably an original script by Dudley Bell or Dell involving a camera which can take pictures in the past.

3. Betelgeuse Bridge - The original story was by William Tenn in Galaxy, April, 1951. It has been reprinted in Tomorrow, The Stars (a mid-1950s anthology edited by Heinlein) and in the recent Ballantine paperback collection called The Seven Sexes. It is the wild tale of human snails who visit Earth and a P.R. man who has very little time to prepare the earthmen to accept them - he really "sells" those BEMS - and the twist ending is excellent. The production featured Lon Clark, John Gibson, and John Stanley. Don Woody scripted; Clark Andrews directed.

Tales of Tomorrow continued

4. The Other Now - The original story was by Murray Leinster in Galaxy, March, 1951 (reprinted in Twists in Time, Avon, 1960).

5. The Stars are the Styx - The original was by Theodore Sturgeon in Galaxy, October, 1950 (first issue). This version differs from X-1 #96 considerably - the character names are all reversed. Basically it is the same story of a man on a space station from which people leave for the stars, dissatisfied with earth life (few have any success). The script was by Michael Squire and George Petrie is in the cast.

6. Syndrome Johnny - The original story was by Charles Bye from Galaxy, July, 1951. The program was announced the week before as follows: "About a man who thought of life in terms of centuries and of death as something he made happen every day."

11. Martians Never Die - The original story was by Lucius Daniel in April, 1952 Galaxy. The play involves the returning of a Martian life-form to Earth and some disastrous consequences. Leslie Woods, Leon Janney and George Petrie are in the cast. Script was by Don Woody and Warren Sommerville produced and directed.

12. The Girls from Earth - Credited (like X-1 29) to Frank M. Robinson in Galaxy, January 1952 but it has no relation to the other version at all.

13. The Old Die Rich - The original story was by H.L. Gold in the March, 1953 issue of the magazine he edited. The mystery is as described in X-1 65 but in winding its way to a solution this script by Michael Squire departed early from the original. John Radee, Rolly Bester and Maurice Tarplin are in the cast. George Foley produced and Warren Sommerville directed.

14. Morrow on Mars - This is probably an original script for this series since Galaxy is not mentioned. It involves a newspaperman on Mars, a meek little scientist and some human baddies in good ole space melodrama. George Petrie, Fran Carlin, Leon Janney are in the cast. Production is by George Foley and direction is by Sommerville.

15. The Drop - This story is by John Christopher and appeared in Galaxy, March, 1953. It is about a person who wanted to change the world he lived in, so he got himself deported to Earth.

There is doubtless room for further research but the ABC network and personell involved in this series have been unresponsive, unlike NBC whose cooperation has been exceptional. If any reader has an 'in' to the network and the records, it would be a worthy research project for the future.

With the questionable end to Tales of Tomorrow the air was again vacated by an sf series for some period of time, probably a year. But then the networks made a reappraisal and N.B.C. tried it again under severe budgetary restrictions as Mr. Woodward will explain...

## X MINUS ONE: THE SON OF DIMENSION X

Dimension X did not die without issue; its sole heir came of age on April 22, 1955. Its inheritance consisted of 32 stories from the old program, the same principal script writers, the same musical director and many of the same actors; it had William Welch as producer although Van Woodward participated in the initial days and its inheritance was partially from its cousin, Tales of Tomorrow, a tie-in with Galaxy.

Van Woodward compares the series:

By the time X-1 came along, the television net was knocking radio out of the box, particularly where advertising revenues were concerned. All the radio nets were going down the drain in a bath of red ink.

The X-1 budget was cut another several hundred dollars a week, leaving just about enough to pay the actors at minimum scale. And, as usual, the writers had to take it in the neck. Under the Galaxy tie-in, their stories were delivered to us at \$50 a shot. Since I'm prejudiced in favor of writers, I'm sorry about it, and I wish there had been some way to avoid it. But it's useless to make apologies for it - it was either that, or lose "X Minus One".

The same thing was true on the musical side. All through Dimension X and through the early stages of X-1, the music was all live and original - Bert Berman doing the composing and arranging, and leading a small special group of staff musicians. But when the budget crunch caught up, the live music had to go, too. X-1 had to switch to recorded cues.

Against a rising electronic signal a voice says "Countdown for blast-off, X minus 5...4...3...2...X Minus One...Fire" and a rocket engine cuts in and goes higher and higher with vibrato and eventually melding in of voices..."aaaahhhhhhhh", until a triple brassy crescendo and the words: "From the far horizons of the unknown come transcribed tales of new dimensions in time and space. These are stories of the future, adventures in which you'll live in a million could-be years on a thousand may-be worlds." [Short rise to crescendo] "The National Broadcasting Company in cooperation with Galaxy science fiction magazine, present X...(X)...x...(x)...MINUS...(MINUS)...minus....(minus)...ONE...(ONE)...one...(one)..." followed by a short rise to crescendo. The stories were then introduced by Fred Collins, usually giving title and original author, but sometimes an introductory blurb as well.

Bert Berman's musical accompaniment in the middle of the program had nothing to do with the memorable X-1 theme described above. Ron Hare (address elsewhere) informs us that the intro was from an RCA record of the early 1950s called Exploring the Unknown, a narrative by Paul Fries (a west coast actor) written by Rip Von Ronkle and performed by the Robert Shaw Chorale.

(continued)

X Minus One continued

However, Berman's music deserves special mention. It punctuated the show with "comments": an oboe would laugh at what an actor had said as the scene ended; a whimsical version of "Gaudeamus Igitur" would follow a scene of preparing to cheat on an exam - in fact, the student of radio production should study closely this clever use of the musical bridge. Lester Heverling tells us that the music of Sidney Torch from "The Scarlet Pimpernel" was often used as part of the budget-necessitated canned music. Of course, much of the music was standard for the choice of passages to close scenes could be used in any other melodrama or situation comedy (which were the broad classifications fitting most of the programs).

Structurally, as noted, the series began with reworkings of the Dimension X material as may be seen in the log hereafter. The initial run was from April 22, 1955 to June 5, 1955. Van Woodward was still producing and Fred Weihe directing. The second run began on July 7, 1955 and continued until April 24, 1957 with surprisingly few cancellations. William Welch (see below) produced and Daniel Sutter was the director, although Bob Mauer, the late Ken McGregor and Scott Buckley also substituted. The final run was from June 20, 1957 to January 9, 1958 with the announcer advising listeners to consult their local listings and expressing the hope that the series would return. During this last season George Vutsas directed in the main.

As its circulation fell (along with the fortunes of radio, the sf market had become glutted) Galaxy made a pitch in 1956 on one program that the first 2500 of the "thousands of listeners who have shown their enthusiastic support of this program" who wrote in would receive a free copy of the magazine. They said the offer would not be repeated and indeed it was not, for better or worse is left to speculation.

Two people associated with the X-1 series bear further comment. Mr. William Welch produced nearly all the X-1 shows and was quite responsive to our request for further insight. He tells us that he read sf "voraciously" since he chose the stories to be presented and that he still reads it for pleasure but naturally on a much reduced scale.

Mr. Welch started at NBC in 1943, went to war and returned in 1946 where he stayed until 1960. During these years he was associated with many shows but wrote Frank Merriwell for three years. He was producer of the award-winning Best Plays series as well as NBC Star Theatre, Woman in Love and other dramatic series.

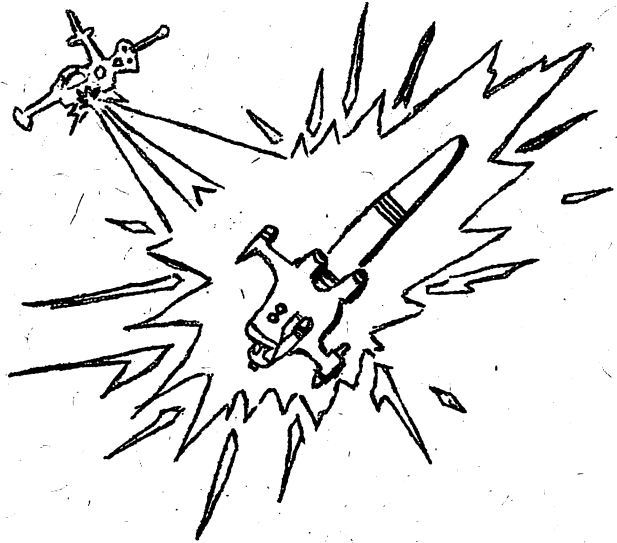
Between the end of the X-1 shows and his period with NBC, he was primarily concerned with documentaries, chiefly for TV, such as Wide Wide World.

Currently, Mr. Welch resides in Sherman Oaks, California where he writes for TV. He has written most of the scripts for Voyage to the Bottom of the Sea, Time Tunnel, Lost in Space and Lands of the Giants.

(continued)

X Minus One continued

Some of Mr. Welch's favorites from DX and X-1 were Mars is Heaven, Universe and How-2. Concerning this last, Mr. Welch confesses to "have a soft spot in my heart (and head) for How-2 which I made into a play "How to Make a Man". It appeared on Broadway and got me banished from New York." This last we are free to accept with or without salt, one supposes, but Cliff Simak, the author of the original which Mr. Welch adapted for radio and then Broadway, spoke with us after Noreascon (the 29th World Science Fiction Convention) in Boston last year and recalled his own enthusiasm for Welch's project and notions of becoming a Broadway writer but the play was less than the success hoped for (to put it mildly) and Mr. Simak, too, smiles to contemplate the glory that could have been.



Mr. Welch says that Dimension X was dropped for budgetary reasons and adds "Both shows were on shamefully low budgets. Dimension X would be running yet on the money spent for a single filmed TV hour."

In describing the function of the show's producer, he states: "The producer was responsible for the entire show - budget, casting, script, music, effects, etc. Most of the actual work was in selecting a story, assigning an adaptor and editing the script. I conferred with the director on casting and attended each rehearsal and broadcast." Like Mr. Weihe, Mr. Welch recalls Ray Bradbury from among the "original" writers. He says that Bradbury visited them in New York and "had some pleasant chats."

Asked about amusing incidents he states: "How we could do all those shows without something amusing happening, I don't know. Perhaps I have developed a protective amnesia about them."

Another perspective on the program is offered by Cici Woodward, now Van's wife but in 1955 his secretary and "Den Mother to the NBC Script Department"; in her own words,

Van introduced me to science fiction by playing the Dimension X recording of Zero Hour and There Will Come Soft Rains and I was promptly hooked. Came back from vacation one day and was informed by Van and Bill Welch that I was the new science fiction authority on the staff and was now responsible for knowing the story line for all the Galaxy stories - period. "Make recommendations for stories suitable for adaptation." Gulp! Had read only the hardback Galaxy anthology at that time but Horace Gold had sent over all the back issues

for perusal so plowed in and enjoyed the assignment hugely. It took about three months to go through all the magazines and then couldn't wait for each new edition.

Everyone who worked on X-1 loved it which is a bit of an oddity in broadcasting - usually, at the very least, one person is 'unhappy'. The only unhappy persons on the show were George and Ernie who were only sometimes told to rewrite - "it's not good enough". Mutter, mutter, mutter. But they both did rewrite with great grace, courtesy and verve and were generally most pleased with the end result of their work.

The NBC staff directors all loved X-1 and at one point when Fred Weihe was on vacation, three of them came in and almost begged to be allowed to direct the show...

Before getting down to the dry detail of the series and all that information, one further person should be heard from. Many of the shows were quite light and most often the lead was played by Bill Redfield, a charming person whom this writer would hope will be on a TV series for greater exposure. Mr. Redfield has been on radio since a Junior G-Men role on WOR in 1936; he is 44, a NYC resident and presently acts and writes plays, TV, commercials and films. Daniel Sutter, the primary X-1 director, and Mr. Redfield have worked together often over the years since the demise of the series.

Mr. Redfield's favorite role on these programs was in X-1 112 Wherever You May Be which he recalled as "the one based on 'I Married A Witch'". While not classifying himself as an sf fan, he has "read so much" that his reading is bound to encompass the field of sf as well. His favorite authors of imaginative fiction are Poe, Kafka and Saki. His assistance in straightening out many details from the first publication of this study cannot be acknowledged adequately.

As in Mr. Redfield's case, other actors were frequently cast in the same kind of roles on the various shows. Luis Van Rooten was the "heavy", usually alien, in the Dimension X shows and his opposite number in X-1 was, more often than not, Kermit Murdock. Reference has already been made to John Gibson as the Caspar Milquetoast type. Perhaps a feature of sf which does not aid its viability (or did not aid it in those days) is the minor importance of the women. Granted that Diana Rigg's Emma Peel might have bored radio audiences, there were radio shows with greater emphasis on the sparkling-voiced (hence beautiful) female than the sf shows. But women were present and even gorgeous heroines played by Fredericka Chandler, Betty Galen and Patsy O'Shea, ignoring Joan Alexander because of her mother roles.

James Gunn who received his contractual \$50 four times for use of his Galaxy stories on X-1 inquired this summer in Kansas City of any possibility of a revival of the series, rounding up the shows to sell to local stations. Many of the authors have transcription discs and even if the network were not able to put the show out again a concerted effort of SFWA writers and fans may. A pleasant dream.



The following is an alphabetical listing of the X Minus One programs following which is a chronological log of the entire series.

Warning: There are in circulation/ number of titles ascribed to X-1 and with X-1 introductions which were never part of this series. For the most part these shows are Exploring Tomorrow shows covered later and to aid the collector in sorting out his shows properly, reference is made later to the titles under which the Exploring Tomorrow shows may be found in circulation.

1. Almost Human (8/11/55) - The same Robert Bloch story as DX 1. Mr. Lefferts wrote the script and the cast included Santos Ortega, Joan Allison, Jack Grimes, Guy Repp, Nat Pollen, Joseph Julian and Lin Cook.

2. And the Moon Be Still as Bright (4/22/55; 9/22/55) - The same Ray Bradbury story as DX 2. Script is by Ernest Kinoy and John Larkin and Nelson Olmsted were featured players.

3. Appointment in Tomorrow (11/7/56) - Fritz Leiber's sociologically-sound tale was published in Galaxy, July, 1951, and anthologized by Bleiler & Dikty in 1952. It concerns a future in which the politician-scientists and the real scientists are at loggerheads. The script was by Kinoy and the cast included Ted Osborne, Dean Lymon Olmquist, Pat Hosley, Bob Hastings, Arthur Hughes and Charles Penman.

4. At the Post (3/27/57; 8/15/57) - H.L. Gold was editor of Galaxy and his story for the October, 1953 issue was understandably included in the series, although it is one of the lesser lights in this galaxy of radio plays. It has been picked for a collection of Gold's stories but is not currently in print. Ernest Kinoy adapted this Runyonesque tale about horse-players with a light touch but the fantasy is not all that light in its message. No acting credits were given.

5. Bad Medicine (7/10/56) - This Robert Sheckley story was published in the July, 1956 Galaxy and is in one of the Ballantine collections of his work. The story is a predictably funny one about a psychiatric machine and a homicidal Earthman who buys the Martian model by mistake. The script is by George Lefferts and the show stars Cliff Carpenter, Bill Griffis, Alan Manson, Joe Julian and the narrator of Dimension X, Norman Rose, plays a delightfully confused and confusing machine.

6. C- Chute (2/8/56) - This is a war story; an earthship is captured by chlorine-breathing aliens and a group of passengers debate whether they should try to fight or stay captives. It is a good yarn, written by Isaac Asimov and published in October, 1951 Galaxy but apparently not reprinted even in one of Asimov's 100-plus books. Script is by George Lefferts and the cast consisted of John Gibson, Lyle Sudrow, Stan Early, Bob Hastings, Mercer McLeod, Danny Auchal, and Bill McCord substituting for Fred Collins as announcer.

(continued)

X Minus One Listing - continued

7. Caretaker (1/30/57) - James H. Schmitz wrote this story of a man left for many years on an alien world; he has an eerie tale to tell his relief when they arrive - about the human inhabitants and the mysterious monsters. This fine tale appeared in Galaxy, July, 1953 and was adapted by Ernest Kinoy. Featured in the cast were Ted Osborne, Bill Lipton, Mason Adams, Raymond Edward Johnson, and Betty Kane.

8. The Castaways (9/15/55; 11/28/56) - This original play by Ernest Kinoy was described in DX 4. Sound effects were quite good and the cast was composed of Karl Weber, Staats Cotsworth, Bob Hastings, Joe Julian, Roger De Koven, Luis Van Rooten, Leon Janney, Stan Early and Reese Taylor.

9. The Category Inventor (6/27/57) - The story is by Arthur Sellings and appeared in Galaxy, February, 1956. It involves a future when automation is at an extreme and men seek to make new jobs for themselves. Whimsical, but it presents a real problem. The show stars Nelson Olmsted and Betty Galen, Wendell Holmes, Joe Bell and Burt Cowlan are supporting actors. The script is by Ernest Kinoy.

10. The Cave of Night (2/1/56) - This story by James E. Gunn was printed in Galaxy in February, 1955 and also appeared in the Judith Merrill anthology of Best SF for the Year 1956. In best journalistic fashion the story illustrates the world's concern when a malfunction strands the first astronaut in orbit. The political and other elements are amazingly accurate, considering that this is a pre-Sputnik story and long, long before Marooned... Alexander Scourby and Bob Hastings star.

11. Chain of Command (11/21/56) - Stephen Arr's story was in May, 1954 Galaxy and presents a droll account of a watchman at a secret lab who converses with a mutant mouse named George. George's wife is unhappy about all the traps around and ... The army and the FBI receive a well-deserved lampoon in this script by George Lefferts. Featured in the cast were John McGovern, John Gibson (as George), Wendell Holmes (in his most humorous role) and others.

12. Child's Play (10/20/55) - This William Tenn story is the same one described as DX 5, adapted by George Lefferts.

13. The Coffin Cure (11/21/57) - Alan E. Nourse sold this story to Galaxy for April, 1957 issue and Groff Conklin's anthology for Berkeley called Science Fiction Oddities reprinted it in the late 1960s. This is a lighthearted yarn about the discovery of a cure for the common cold and some highly uncommon and unexpected repercussions. A light adaptation by Ernest Kinoy; players included Raymond Edward Johnson, Joe Bell, Harvey Hayes and Betty Kane.

14. The Cold Equation (8/25/55) - Tom Godwin wrote in Astounding, August, 1954, of a female stowaway on an emergency ship bound for her husband's planet and her discovery of what it means not to have enough fuel. Very well done by Court Benson and Jill Meredith from George Leffert's script.

continued

X Minus One Listing -continued

15. Colony (10/10/56) - This story by Phillip K. Dick was published in Galaxy in June, 1953. It is a realistic account of a planet exploration which goes smoothly until objects in the ship become hostilely animate; it is a very unusual tale from then on. The script was by Ernest Kinoy. Fredericka Chandler, John Larkin, James Stevens, Larry Robinson, Bill Quinn and Alan Bergman constitute the cast.

16. Courtesy (8/18/55) - Described as DX 7.

17. Death Wish (10/10/57) - Ned Lang's story was published in Galaxy, June, 1956. A ship taking a supercomputer to Mars has an accident which propels it out of the solar system at just under the speed of light - what to do? Consult the "passenger". William Welch wrote the script; Ralph Camargo, Maurice Tarplin, Walter Black and Joe Bell were the actors.

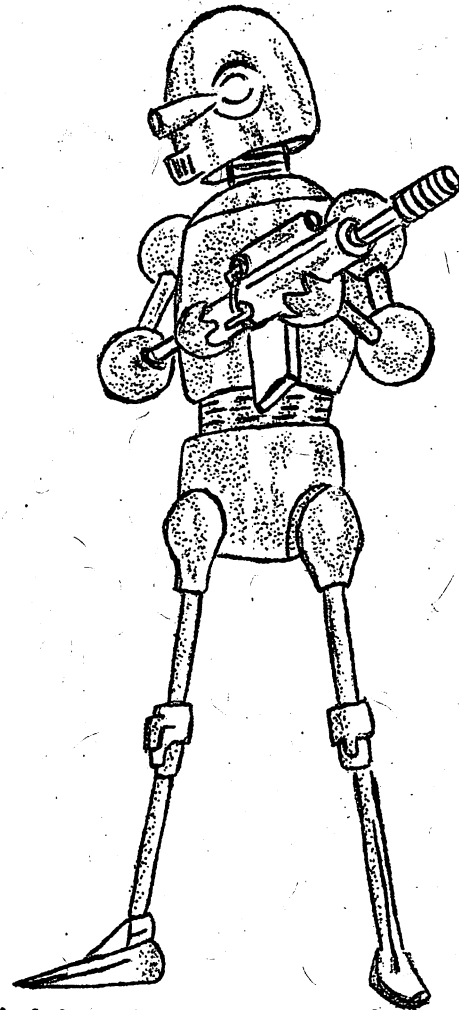
18. The Defenders (5/22/56) - Philip K. Dick's story appeared in Galaxy in January, 1953 and in Invasion of the Robots mentioned in DX 1. The East and West make war above ground with robots while the human remnants direct the action from below...or do they? George Lefferts did the adaptation and the cast included Lydia Bruce, Warren Parker, Grant Richards, Mike Ingram and Stan Early.

19. The Discovery of Morniel Mathaway (4/17/57) - William Tenn's story was published in October, 1955 Galaxy and in his collection, The Human Angle (Ballantine 1968). A writer teams up with an egotistical Greenwich Village artist and endures his rantings so they can shop-lift together; then a man from the future "discovers" the artist. Ernest Kinoy's script was performed by Leon Janney, Guy Repp, Wendell Holmes and Les Damon.

20. Dr. Grimshaw's Sanitorium (7/14/55) - This is the same Fletcher Pratt story, adapted by George Lefferts, as described in DX 9.

21. Double Dare (12/19/57) - Robert Silverberg's story was published in Galaxy, November, 1956 and reprinted in the Fifth Galaxy Reader. Earth and another world are engaged in a dispute concerning which has the best technology. Two Earth scientists are on the planet to duplicate anything the aliens can make and an alien team is on Earth on a similar mission. William Welch adapted and Ralph Camargo, Ivor Francis, Michael Ingram and Harvey Hayes were the actors.

From cover of Galaxy, Jan. 1953 illustrating  
The Defenders



X Minus One Listing - continued

22. Drop Dead (8/22/57) - Cliff Simak's story was published in the July, 1956 issue of Galaxy. A spaceship from Earth lands on the craziest planet ever - just one weird lifeform and something for it to eat. It's a strange, strange tale but not up to par on production techniques. The script was by Ernest Kinoy and the cast included Lawson Zerbe, Ralph Camargo and Joseph Bell.
23. The Dwellers in Silence (11/10/55) - Same Ray Bradbury story, adapted by George Lefferts, as DX 10. Anne Seymour, Karl Weber, Ted Osborne, Richard Hamilton, Edwin Jerome and Stan Early are the cast.
24. Early Model (7/11/57) - A scout to a remote planet is supposed to wear a Protek, a bulky device which isolates its wearer from his environment. The first encounters with the natives while wearing this early model are very amusing. Robert Sheckley's yarn was printed in August, 1956 Galaxy and in a paperback collection. Ernest Kinoy adapted the story and the cast included Bob Hastings, Joe Bell, Anthony Campbell Cooper and Alistair Duncan [for their British accents].
25. The Embassy (7/28/55) - see DX 11.
26. End as a World (8/1/57) - This story by F.L. Wallace makes a better short story than script but Ernest Kinoy pads the idea while making it as fast-paced as possible. The title tells it all. It was first published in September, 1955 Galaxy and also in the Fifth Galaxy Reader. The cast included Jack Grimes, Larry Robinson, Peter Fernandez, and Alice Yorman.
27. Field Study (2/20/57) - A mysterious doctor is investigated and... Peter Phillip's tale should not be excessively described. It appeared in Galaxy, April, 1951 but not elsewhere to our knowledge. A writer named Jack C. Wilson who later worked on ABC Theatre Five adapted and the actors were Terri Keane, Les Damon, Santos Ortega, Alfred Shirley and Kermit Murdock.
28. First Contact (10/6/55) - The Leinster story adapted by Rodman as described in DX 12. Actors were Wendell Holmes, Bob Hastings, Clark Gordon, William Malley and Stan Early.
29. The Girls from Earth (1/16/57) - This is the story of a couple of commoners on Mars who claim to be able to supply the colonists with beautiful brides from Earth. Frank M. Robinson's story was published in Galaxy, February 1952 and adapted by George Lefferts. The cast included Mandell Kramer [regularly appearing on Edge of Night on TV] Bob Hastings, John Gibson, Jim Stevens and Dick Hamilton.
30. Gray Flannel Armor (1/9/58) - The series closed with this low-key Robert Sheckley piece from November, 1957 Galaxy concerning an ad man who finds "romance services" in cut-throat competition in the big city. William Welch adapted and William Redfield starred supported by Guy Repp, Abby Lewis, Pat Hosley, Betty Galen and Fredericka Chandler.

(continued)

X Minus One Listing - continued

31. The Green Hills of Earth (7/7/55)

Same Heinlein-Kinoy story as DX 14. Ken Williams, Nelson Olmsted, Matt Crowley, Wendell Holmes and Bill Griffis are the cast. The acting is very good and the show has great appeal to sf buffs because of the adaptations of the songs, "Hear the Jets", "The Grand Canal" and title song arranged and sung by Tom Glazer again, but without backup other than his own theremin. A classic as radio and as sf.

32. A Gun for Dinosaur (3/7/56) -

L. Sprague DeCamp's story of a dino hunt in the past was published in Galaxy, March, 1956. It is very interesting despite what the brief identification above might imply. The script was by Ernest Kinoy and starred Alistair Duncan supported by Wendell Holmes (in a rare role as a "heavy"), John Gibson, Donald Buka, Warren Parker and Alan Hewett.

33. Hallucination Orbit (5/15/56) - J.T. McIntosh's "did-he-see-it/did-he-imagine-it" story of a spaceman circling Pluto was published in January, 1952 Galaxy and adapted by Ernest Kinoy. William Redfield starred supported by John Larkin, Vera Allen, John Moore, Terri Keane, Dick Hamilton and Hope Rismen.

34. The Haunted Corpse (7/25/57; 12/12/57) - The army is assigned to protect a secret project, an invention which transposes personalities. Frederic Pohl's clever and humorous story is ably presented by a cast including Edgar Staley, Walter Black, Dean Lymon Olmquist and Lydia Bruce from a script by William Welch on the January, 1957 Galaxy tale.

35. Hello, Tomorrow (11/3/55; 2/29/56) - Same Lefferts script as DX 14 but in this version John Larkin and Jan Minor star.

36. Honeymoon in Hell (12/26/56) - With the world on the brink of war according to the supercomputer, the sudden drop in male births causes a couple to be sent for a honeymoon on the moon. Fred Brown is a master of such light puzzles and this fine lark was published in Galaxy, November, 1950. The script was by George Lefferts and Bill Redfield and Wilma Cure starred assisted by Wendell Holmes, Charles Penman, Leon Janney, Roger De Koven and Jack Grimes.

37. Hostess (12/12/56) - A six-legged, near-immortal ambassador is given lodging with an earth couple and seems to be studying them... but aren't they studying him, too? Isaac Asimov's intriguing tale appears in the May, 1951 Galaxy. Terri Keane, Les Damon and Kermit Murdock perform Ernest Kinoy's script.

Miss Keane was a regular on the show but also starred on Life Can Be Beautiful and the prophetically named The Second Mrs. Burton.

continued

X Minus One Listing - continued

38. How-2 (4/3/56) - A do-it-yourself type orders a dog kit but ends up making a robot putterer which leads to amazing and amusing results. This fine yarn by Cliff Simak appeared in Galaxy in November, 1954 and in a couple of o.p. paperback anthologies. William Welch adapted and, as was related before herein, tried to make the idea into a play for Broadway. The show starred Alan Bunce, Anne Seymour, Les Damon, Joe Bell, Jane Bunce, Santos Ortega and Ben Grauer.

39. If You Was a Moklin, (6/12/56) - This is a folksy account, written by Murray Leinster, of an outpost on a planet on which the natives have an uncanny imitative property exercised in producing their offspring. The light tale appeared in September, 1951 Galaxy and was adapted by Ernest Kinoy. Joe Julian, Patricia Weil, Karl Weber, Ralph Camargo and others were in the cast.

40. Inside Story (6/20/57) - A reporter is interested in getting the inside story on a "leper colony" on Druro where victims of Nully fever were impounded. Richard Wilson's tale appeared in the June, 1955 issue of Galaxy and the dramatic adaptation was by Ernest Kinoy. The cast included Bob Hastings, Leon Janney, Ralph Bell, Dick Hamilton, Edwin Cooper and Pat Hosley.

41. Jaywalker (4/17/56) - This Ross Rocklynne story begins with a rocket pilot and his wife breaking up because of the dangers in his moon flights, then he has to contend with her as a "jaywalker", i.e. someone in space who because of a physical condition (here, pregnancy) has to have the ship's routine changed. The Lefferts script was performed by Bob Hastings, Terri Keane, R.E. Johnson, Connie Leinke.

42. Junkyard (2/22/56) - A galactic survey ship finds a lot of discarded alien machine parts on a low grade world, then prepares to take off but the crew has forgotten how to run the ship. A good mystery from Cliff Simak in the May, 1953 Galaxy. The production features a fine drunk scene by Jack Orrison as "Bat-ears" Brady and John Larkin, Bob Hastings, Mercer McLeod and Stan Early worked from the Lefferts script.

43. Knock (5/22/55) - The same Brown-Kinoy story as DX 16, this time performed by Alexander Scourby, Laurie March but still featuring Luis Van Rooten as the literal-minded alien.

44. The Last Martian (8/7/56) - Fred Brown's story was in the first issue of Galaxy, October 1950 and concerned a newspaperman's investigation of a man claiming to be a martian somehow placed in an earthman's body. It was collected in Bantam's o.p. Honeymoon in Hell [which should be reprinted] in 1958. The adaptation was by George Lefferts and the cast included Mandel Kramer, Elliot Reed, Santos Ortega, Ralph Bell, John McGovern and Patricia Weil.

45. The Lifeboat Mutiny (9/11/56) - Robert Sheckley's story from the April, 1955 Galaxy involves 2 contractors charged with preliminary surveys of a planet, who buy a second-hand ship. It turns out to have been a thinking lifeboat from a cruiser in a war between extinct races of aliens 500 years before. The consequences are hilarious. (cont'd)



X Minus One Listing - continued

46. Lifeboat Mutiny - Leon Janney, Mandel Kramer, William Redfield and John McGovern handle Ernest Kinoy's script in excellent fashion.

46. The Light - (10/24/57) - Poul Anderson's story was published in Galaxy in March, 1957 and in a Conklin anthology in 1960. A crewman on the first moon trip recounts (in flashbacks) the mystery of that voyage; there is a surprise ending. The script was by William Welch and the stars were Karl Weber, David Kurman and Bob Hastings.

47. The Lights on Precipice Peak (3/13/57) - Mountain climbers perceive strange red glows up a glacier and investigate; they find aliens. Stephen Tall's story was in Galaxy, October, 1955 and Ernest Kinoy made an interesting adaptation. The cast included Jim Bowles, Joseph Helgeson, Ted Osborne and Court Benson.

48. A Logic Named Joe - (12/28/55) - This is the same Leinster-Ross piece described in DX 18. The cast included Mandel Kramer, Wendell Holmes, Guy Repp, William Zuckert, Bob Hastings, Joe Julian.

49. Lulu (10/31/57) - Clifford D. Simak's tall tale was published in Galaxy, June, 1957 and in The Worlds of Clifford Simak (1960). This farce records the plight of 3 spacemen whose computer-run ship falls in love and decides to elope with them. William Redfield is included in the cast.

50. Lulungameena (5/29/56) - Gordon R. Dickson tells a realistic tale of personalities in the galaxy on a Grand Central Station world - a very good story with a gimmick and surprise ending. The script was by George Lefferts and the fine cast included Ralph Camargo, Ned Weaver, Jack Grimes, Bob Hastings and Kermit Murdock (as the alien, as usual).

51. The Man in the Moon (5/29/55) - This is the same original Lefferts script as described in DX 20. The show starred Luis Van Rooten, Santos Ortega, Ross Martin, Sidney Smith, Bob Hague, Joe De Santis, and Ed Lattimer.

52. Man's Best Friend (4/24/57) - Evelyn Smith's whimsical and satirical tale of politics 800 years from now is quite good and may even be better as adapted by Ernest Kinoy than when it appeared in the April, 1955 Galaxy. The show starred William Redfield, Wendell Holmes, Santos Ortega, Leona Powers, Raymond Edward Johnson, and Bob Hastings. Good radio entertainment.

53. The Map Makers (9/26/56) - Aboard an interstellar ship a severe crisis occurs as a "human computer" dies. Fred Pohl's true science-fiction story appeared in Galaxy, July, 1955 and in a collection of his tales. The dramatic script was by Ernest Kinoy and the cast featured John Larkin, Ed Prentiss, Bob Hastings, Tom Collins and Dick Hamilton among others.

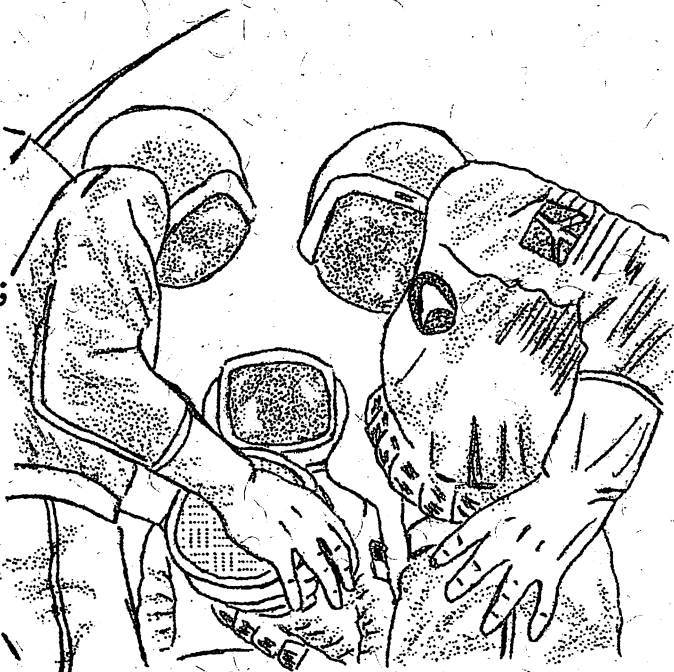
54. Marionettes, Inc. (12/21/55) - This is the same Bradbury-Lefferts effort as in DX 21. The actors were Les Damon, Dick Hamilton, Carl Swenson, Ted Getz, Arthur Cole, Bob Hastings, Fredericka Chandler and Ginger Jones.

X Minus One Listing continued

55. Mars is Heaven! (5/8/55) - This is the same Bradbury-Kinoy work as in DX 22. Players were Wendell Holmes as Captain Black, Peter Kapell, Bill Zuckert, Bill Lipton, Margaret Curlen (fine job), Bill Griffis (likewise), Ken Williams, Ethel Everett and Edwin Jerome.

56. The Martian Death March (9/8/55; 11/14/56) - This is the same Kinoy original script as in DX 24. The show starred Ralph Bell, David Seffer, Dick Hamilton, Roger DeKoven, and Lawrence Kerr.

57. Martian Sam (4/3/57) - a light Ernest Kinoy original drama about the last-place Dodgers and their new playboy owner who is so embarrassed by his "rocket set" friends that he signs a new ballplayer... from Mars, who is unbeatable!



58. The Merchants of Venus (7/18/57) - A.H. Phelps, Jr. published this in the March, 1954 Galaxy. The problem posed is how to find colonists who will stay on Venus. The psychologists and ad men fail, then along comes a historian-turned-bar-fly. Excellent tale, by which we mean as good as the others in the series. The script was by Ernest Kinoy and the cast consisted of Jackson Beck, Bernard Lenrawl, Jarred Reed, Joe Julian and Ted Osborne.

59. Mr. Costello, Hero. (7/3/56) - This is a psychological, allegorical tale by Theodore Sturgeon about the sinister man of the title and his contagious effects on people about him. The story has been presented in Galaxy, December, 1953; Assignment in Tomorrow, edited by Fred Pohl; and Sturgeon's collection, A Touch of Strange. The script was by George Lefferts. Wendell Holmes, Mandel Kramer, Bob Hastings, Joe De Santis, Terri Keane, James Stevens and Raymond Edward Johnson constituted the cast.

60. The Moon is Green (1/2/57) - A wanderer in the world after a nuclear war tries to charm a normal girl hidden inside a shelter to come out. Fritz Leiber's story appeared in the April, 1952 Galaxy and a great mid-1950's anthology, Frontiers in Space. Joyce Gordon, Bill Lipton and Ian Martin (with Frank Milano as the cat) performed George Leffert's script.

61. The Native Problem (9/26/57) - Robert Sheckley's problem is that a hermit uses a faster-than-light drive to reach a remote world where he is later discovered by an expedition from Earth launched long before he was born and the drive invented. They insist he is a native. A fine script by William Welch.

X Minus One Listing continued

62. Nightfall (12/7/55) - The same Asimov-Kinoy piece as in DX 25. It featured Wendell Holmes, John Larkin, Santos Ortega, Mercer McLeod, Alan Collins, Bob Hastings and Roy Fent with narration by Floyd Mack.
63. Nightmare (7/21/55) - This is the same original Lefferts script as in DX 26. This remake features John Gibson, Joyce Gordon, Luis Van Rooten, Joe Julian and Santos Ortega.
64. No Contact (4/24/55) - This is the same George Lefferts story described in DX 27. Luis Van Rooten, Donald Buka, Wendell Holmes and Bill Griffis are included in the cast.
65. The Old Die Rich (7/17/56; 9/12/57) - H. L. Gold published this mystery of his own creation in March, 1953 Galaxy. The question posed is why there should be so many old people starved to death but with bank accounts bulging. It is a very good story and the dramatization is well done by Ernest Kinoy. Featured in the cast were Jim Bowles, Jan Minor, Bill Zuckert, Guy Repp, Wendell Holmes and Ralph Camargo.
66. Open Warfare (1/23/57) - James E. Gunn's homey story of golfers and robots was published in the May, 1954 issue of Galaxy. It is a light tale about a guy who encounters a perfect golfer. The stars working from the Kinoy script were Jack Grimes, Larry Haines and Wendell Holmes.
67. The Outer Limit (11/16/55) - This is the same Doar-Kinoy piece as in DX 28. Actors were Joe Julian, Wendell Holmes, Joe De Santis, Bob Hastings, James Dukas and Fredericka Chandler.
68. A Pail of Air (3/28/56) - A boy narrates this tale of a cold, almost airless Earth (pulled away from the sun by a comet when he was an infant) and of the life his family lives in the "nest" until something moves out on the dead planet. Fritz Leiber's story has appeared in the December, 1951 Galaxy and as the title story in a Ballantine collection of his stories (published in 1964). The script was by George Lefferts and performed by Ronnie Liss, Pamela Fitzmorris, Dick Hamilton and Joe De Santis.
69. The Parade (5/1/55; 1/25/56) - a rebroadcast of the DX 29 show featuring Joseph Curten, Barry Kroeger and Alexander Scourby.
70. Perigi's Wonderful Dolls (6/5/55; 1/18/56) - This is the same Lefferts play as DX 31 with Les Damon, Joan and Denise Alexander, Joe De Santis and Leon Janney.
71. Pictures Don't Lie (10/24/56) - An intriguing tale of interplanetary contact told by a newsman who follows the story of a radio decoding expert's first deciphering interstellar signals, then communication. The ending is superb, a classic in the gimmick line of sf. Katherine McLean's story was published in August, 1951 Galaxy and reprinted in two o.p. paperbacks. Ernest Kinoy wrote the script and Joe De Santis, John Gibson, Sam Grey and Dick Hamilton performed it.

X Minus One Listing continued

72. Point of Departure (10/17/57) - Vaughn Shelton (a pseudonym or a one-shot author) wrote the story which was published in Galaxy, April, 1956. It was adapted by Ernest Kinoy and the show featured Dean Lymon Olmquist, Ron Dawson and Jim Stevens. The story concerned discovery of ancient writings, the Poseidon Tablets, containing formulas for atomic energy and rocket travel.
73. Prime Difference - (1/2/58) - Alan E. Nourse tells a lighter tale about android substitutes than "Marionettes, Inc.". It appeared in Galaxy, June, 1957. No credits.
74. Project Mastadon (6/5/56) - This story involves time-travel and the concept of establishing a colony in prehistoric America. Cliff Simak's tale appeared in Galaxy, March, 1955 and was adapted by Ernie Kinoy. The cast included Floyd Mack, Dick Hamilton, Charles Penman, Raymond Edward Johnson, Frank Maxwell, Bob Hastings, John Larkin and Joe Julian.
75. Project Trojan (6/19/56) - This was an original script by Ernest Kinoy (inspired by an editorial in Galaxy) which relates to the World War II scheme of the British to fool the Nazis with a secret weapon based on an idea in an sf mag. The show is very well done and funny. The cast was Berford Hampton, Alistair Duncan, Ivor Francis, Alfred Shirley, Bill Quinn and narrated by Alfred Isliff.
76. Protection (3/20/57) - From Galaxy, April, 1956 comes a fascinating and droll fantasy about a man who accidentally acquires an alien protector, one who knows every disaster in the world before it happens. Unfortunately, some ultradimensional disasters looking for a place to happen are attracted by this anomaly. Robert Sheckley is responsible for the original and Ernest Kinoy for the script. Bill Redfield has the lead, supported by William Keane and Elliot Reed.
77. Protective Mimicry (10/3/56) - Algis Budrys' story was published in the February, 1953 Galaxy and elsewhere. It is a light tale of a search for the source of a perfect counterfeit of uncounterfeitable money and contains some intriguing twists and turns. Adaptation was by Ernest Kinoy and the cast featured Mandel Kramer, Terri Keane, Charles Penman, Dick Hamilton and Wendell Holmes.
78. Real Gone (2/27/57) - This original script by Ernest Kinoy is a "hep cat's" view of an artist who produces amazing miniature statuary. It serves as a showcase for popular (then) jazz disc jockey, Al "Jazz-bo" Collins. He is supported by John Berrigray, John McGovern and Harold Huber.
79. The Reluctant Heroes (12/19/56) - An interesting realistic saga of the moon base staff, Frank M. Robinson's story appeared in Galaxy, January, 1951 and in an old Ace Books anthology, Men on the Moon. The script is by Ernest Kinoy and the cast includes Mandel Kramer, Jim Grauman, Bob Hastings, Dick Hamilton, Jim Stevens.
80. Requiem (10/27/55) - The Heinlein-Kinoy piece in DX 35 with Joe De Santis, Jim Boles, John McGovern and Jack Orrison.

X Minus One Listing continued

81. The Roads Must Roll (1/4/56) - This is the same Heinlein story adapted by Ernest Kinoy as in DX 36.

82. Sam, This is You (10/31/56) - This is a whimsical story of a telephone repairman who gets a phone call from himself in the next week. Murray Leinster's story was published in the May, 1955 Galaxy and in his collection Twists in Time. Larry Haines and Pat Hosley star.

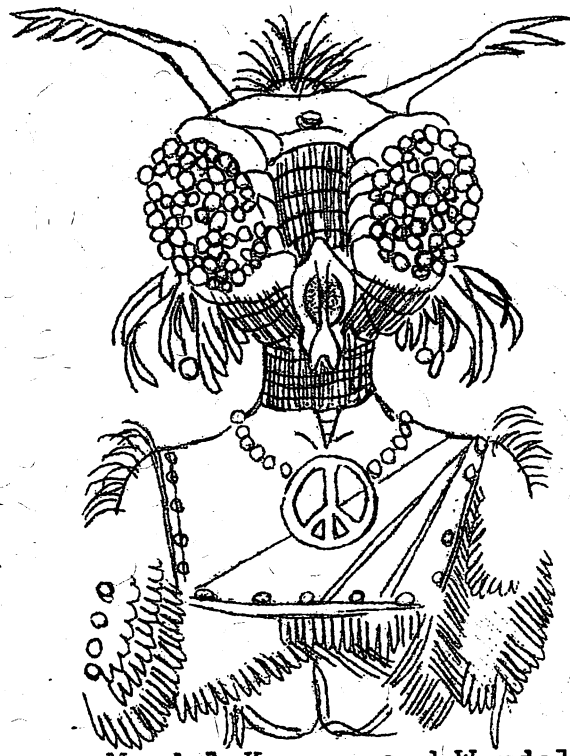
83. Saucer of Loneliness (1/9/57; 9/5/57) - Theodore Sturgeon tells a sentimental tale about a girl who was contacted by a flying saucer but refuses to tell what it said to her. It first appeared in Galaxy, February, 1953 and was reprinted in the collection E Pluribus Unicorn. Elaine Ross starred and Nat Polen, Bill Keane, Jock McGregor, Mandel Kramer and Wendell Holmes support her performance of the George Lefferts script.

84. The Scapegoat (8/8/57) - An alien disguised as an old man is rescued by a reporter from thugs and proceeds to sponge off him; then strange things happen. The story by Richard Maples was published in Galaxy, June, 1956. The adaptation was by Ernest Kinoy. Karl Weber, Wendell Holmes, Jane Aymar, Bobby Alford, Guy Repp and Roger DeKoven are the featured players.

85. Sea Legs (5/1/56) - Frank Quattrocchi's story was published in the November, 1951 Galaxy and concerns a colonist heading for Earth after 16 years in space. He finds Earth not to his liking, or that of others. The script by Lefferts is performed by Bill Redfield, James Stevens, Stan Early, Charles Penman, James Dukas, Dick Hamilton, Jack Orrison, Jack Grimes, Craig MacDonald, Ralph Bell, Kermit Murdock and Frederick Chandler.

86. The Sense of Wonder (4/24/56) - Milton Lesser's tale of a spaceship "universe" appeared in Galaxy in September, 1951 and explores different aspects of the same situation treated in Universe (DX 41). James Bunce, Bill Quinn, Edwin Jerome, Vera Allen, Rita Lloyd and Joe De Santis act from the Lefferts script.

87. The Seventh Order (5/8/56) - Jerry Sohl's tale appeared in Galaxy, March, 1952 but cannot be found elsewhere. The story begins on a small college campus when a blue robot tells a faculty member that he was landed by a spaceship to study the Earth for occupation. The adaptation is by Lefferts and the cast consisted of James Monks, Nelson Olmsted, Kate Wilkinson, James Rafferty, Dick Hamilton, Reese Taylor, Jim Stevens, Bob Hastings, Wayne Chapel and W.W. Chaplin.



X Minus One Listing continued

88. The Seventh Victim (3/6/57) - This is Robert Sheckley's satire of a future in which wars are eliminated by channeling violence into a game of permissive murder; the story was rewritten in the 1960's as The Tenth Victim for a movie of the same name. The story was published in Galaxy, April, 1953 and was adapted by Ernest Kinoy. Lawson Zerbe, Terri Keane, Frank Maxwell, Ian Martin and Arthur Hughes constitute the cast.

89. Shanghaied (9/1/55) - This is the same Kinoy script as DX 37 performed by Lyle Sudrow, Luis Van Rooten, Jack Tarpley, Jack Grimes, Jim Dukas, Ross Martin, Bob Dryden, Sid Raymond and Ivor Francis.

90. Shocktroop (11/28/57) - Daniel F. Galouye's story appeared in the June, 1957 Galaxy and was adapted as good melodrama by George Lefferts. Aliens of microscopic size "conquer" macroorganisms, this time a human...but what a human! Bernard Lenrawl, Edwin Cooper, John Thomas and Ralph Camargo star.

91. Skulking Permit (2/15/56; 7/4/57) - Another funny Robert Sheckley yarn, first published in Galaxy, December, 1954. It deals with the inhabitants of a planet who change their way of life to impress Earth with how Earth-like they are; in fact, they have no crime or vices but they must hide this defect. The adaptation was by Ernest Kinoy and the cast included Dick Hamilton, Wendell Holmes, Joe De Santis, Joseph Bolland, Alan Hewitt, Bill Quinn, Mandel Kramer and Ruby Dee.

92. The Snowball Effect (8/14/56) - Katherine MacLean's sociologist's nightmare was published in the September, 1952 Galaxy, a collection of her stuff called The Diploids (probably o.p.) and a 1967 paperback called Science Fiction Inventions (edited by Damon Knight). The script for this drama about university professors on a project with strange results is by Ernest Kinoy. The show featured Ted Osborne, Wendell Holmes, Warren Parker, Arthur Glum, Mary Patton, Patsy O'Shea and Peggy Allenby.

93. Soldier Boy (10/17/56) - Michael Shaara wrote this tale of army life after 500 years of peace in the galaxy when aliens from the next one over attack. Ernest Kinoy wrote the script, which was performed by Larry Haines, Ralph Bell, Alan Hewitt, Hob Hastings, Wendell Holmes and Kermit Murdock.

94. Something for Nothing (4/10/57) - Robert Sheckley wrote this lovely tale about a loafer who finds a "wishing machine" which provides everything he wants...and he has to keep the rightful owner from reclaiming it. It was published in the June, 1954 Galaxy and in a Sheckley collection of the 1950's. The script was by Ernest Kinoy and Joe Julian, Danny Auchal, Jock MacGregor, John Gibson, Wendell Holmes, Ralph Bell and Karen Forbes constituted the cast.

95. Star Bright (4/10/56) - Mark Clifton's story of a little girl who is the vanguard of a new homo sapiens superior appeared in Galaxy, June, 1952 and was adapted by George Lefferts. The cast was Sarah Thussel, Lawson Zerbe, Bill Quinn, Billy Harris, Kate Wilkinson and Ralph Bell.



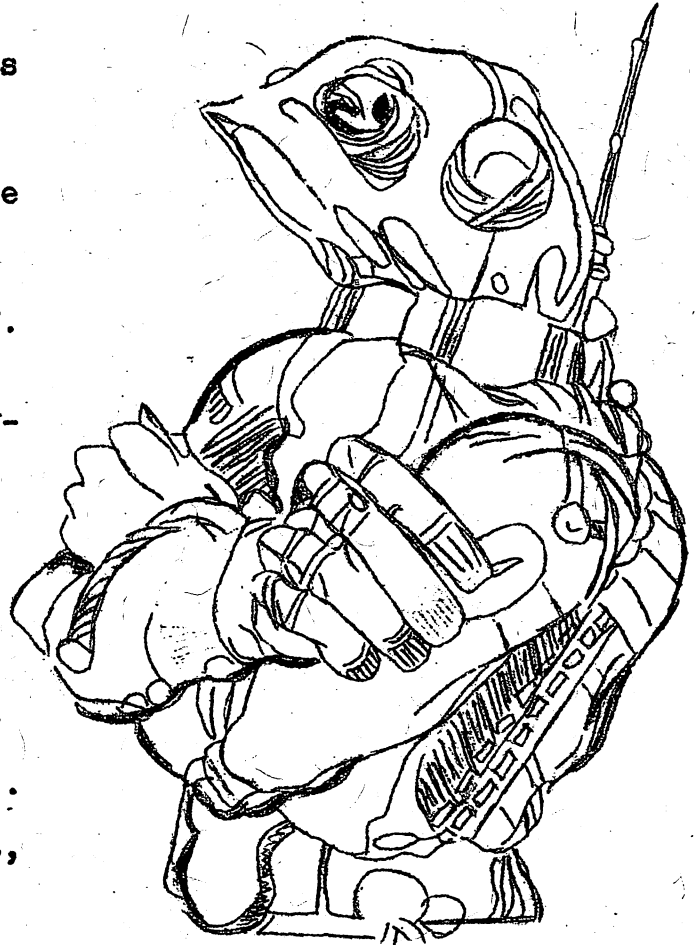
X Minus One Listing continued

96. The Stars are the Styx (7/24/56) - Theodore Sturgeon's story (erroneously credited on the program to H.L. Gold) was published in Galaxy's first issue (Oct., 1950). It concerns the thread of human lives on a space station above the earth, embarkation point for the colonies. The adaptation is by Ernest Kinoy and the cast included Craig MacDonald, Patsy O'Shea, Dick Hamilton, Charlotte Manson and Bob Hastings.

97. Student Body (7/31/56) - F.L. Wallace's story was published in Galaxy, March, 1953 and was reprinted in two o.p. anthologies. It is an interesting tale of a most puzzling life form discovered by an exploration team and well scripted by Ernest Kinoy. The actors were John Radee, Bob Hastings, Kate Wilkinson, Jim Stevens, Charles Carou and M.E. Joels.

98. Surface Tension (8/28/56) - This story by James Blish was published in Galaxy, August, 1952 and in 6 Great Short Novels (Dell 1954). Scientists have discovered that the sun will explode in 2 weeks and East and West must meet to decide how to preserve the race; the answer is "microscopically". Good sf. The adaptation is by George Lefferts and featured in the cast were Luis Van Rooten, Danny Auchal, Lawson Zerbe, Larry Haines, Mason Adams, Jim Stevens and Bob Hastings.

99. Target One (12/26/57) - Time travellers return to the past to assassinate a man to avert the hell of the future, but... Fred Pohl's story was first published in Galaxy, April, 1955 and reprinted in a Ballantine collection called Alternating Currents (1956). George Lefferts scripted and Joe Bell, Frank Silvera, D.L. Olmquist, Allen Collins, Guy Repp and Chas. Webster performed



100. There Will Come Soft Rains and Zero Hour (12/5/56) - These two Bradbury-Lefferts plays are as described in DX 38. Norman Rose reads the first short piece as before and the cast of Zero Hour included Nina Rieter, David Seffer, Peggy Luman, Les Damon, Rolly Bester, Bob Hastings and John Larkin.

101. \$1,000 A Plate, (3/21/56) - Jack McKenty's story concerns an observatory on Mars which has a problem - how to persuade the Las Vegas-like community to stop shooting fireworks for the tourists which fog the photographic plates. Published in October, 1954 Galaxy and reprinted in the Fifth Galaxy Reader, it was adapted by Ernest Kinoy and starred Bob Hastings, Carl Swenson, Mandel Kramer, Mercer McLeod Alan Hewitt and Ralph Bell.

X Minus One Listing continued

102. Time and Time Again (1/11/56) - This is the same Piper-Kinoy show as in DX 39. The players were Jack Grimes, Peter Fernandez, Joe De Santis, Joe Bell, Clark Gordon, Herm Dinken, Dick Hamilton and James Dukas.
103. To the Future (12/14/55) - This is the same Bradbury-Kinoy show as in DX 40.
104. The Trap (2/13/57) - A couple of drunken hunters come across an alien machine in the woods and the listener gets an alien viewpoint as well. This excellent story by Robert Sheckley was printed in Galaxy February 1956 and in one of his out-of-print collections. The script by Ernest Kinoy was delightfully interpreted by Donald Buka, Ralph Bell and Bill Redfield.
105. Tsylana (9/19/57) - In a future society of perfection and perfect psychological stability, a criminal suddenly appears...he has been planted. It's an interesting tale by James E. Gunn and was printed in the March, 1956 Galaxy and in Gunn's collection, Future Imperfect (Bantam 1964). The script was written by George Lefferts and Walter Black, David Ross, Adele Ronson and Guy Repp perform it.
106. Tunnel Under the World (3/14/56; 9/4/56) - This is one of the best sf mysteries ever. Fred Pohl's story appeared in the January, 1955 Galaxy and in his collection Alternating Currents (Ballantine 1956). June 15th keeps repeating for a man, each time a little differently. The script was written by George Lefferts and the cast included Norman Rose, Dean L. Olmquist, Amy Sedell, Elaine Ross, Bob Hastings, Ken Raffitte and Larry Haines.
107. Universe (5/15/55) - This is the same excellent Heinlein-Lefferts piece as in DX 41. Actors were Donald Buka, Peter Kapell, Bill Griffiths, Abby Lewis, Edgar Stehli, Jason Johnson, John Seymour and Ian Martin.
108. The Veldt (8/4/55) - This is the same Bradbury-Kinoy effort as in DX 43 and starred Mary Patton, Bill Quinn, David Pfeoffer, Beverly Lunsford, Charles Penman and John Larkin.
109. Venus is a Man's World (2/6/57) - William Tenn's chapter on the battle of the sexes postulates a future in which the fair sex has dominated Earth while the real he-men have been forced to the Venus colony. A young boy travelling there relates this tale of a love affair between his old sister and a Venusian stowaway. It was published in Galaxy, July, 1951 and was reprinted in The Square Root of Man. The script was by Arthur Small [now with Voice of America] and was performed by Dennis Bellabio, Bob Hague, Jarianne Raphael, John Gibson and Fredericka Chandler.
110. Vital Factor (11/30/55) - This is the show based on the Nelson Bond story described in DX 44.

continued

X Minus One Listing continued

111. Volpla (8/29/57) - Wyman Guinn's story from Galaxy, May, 1956 is a fantasy about a man who invents little alien creatures and teaches them to say they are from another world. The sentimental tale appeared in the Third Galaxy Reader and in a Groff Conklin anthology, 13 Great Stories of SF (Gold Medal 1960). Ernest Kinoy scripted and Nelson Olmsted starred.

112. Wherever You May Be (6/26/56) - a runaway girl cannot be shaken off by a guy who gives her a ride and since he believes she is a witch, he really wants to shake her. This is a good yarn by James E. Gunn which was published in May, 1953 Galaxy and in the Third Galaxy Reader. The adaptation was by Ernest Kinoy. William Redfield and Patsy O'Shea starred, supported by Jack Orrison.

113. A Wind is Rising (10/3/57) - This is Robert Sheckley's only unfunny story on the series; it is an action story of colonists on a very, very windy planet and appeared in July, 1957 Galaxy, Third Galaxy Reader and an o.p. collection. George Lefferts did the adaptation and the actors were Les Damon, Burt Cowlan and Bill Griffis.

X MINUS ONE LOG

This log has been requested by some collectors instead of the foregoing listing and consequently it was reproduced here although should perhaps have been omitted from this revision as excessive.

<u>Broadcast Date</u>	<u>Title of Show</u>
4/22/55	And the Moon Be Still as Bright
4/24/55	No Contact
5/1/55	The Parade
5/8/55	Mars is Heaven!
5/15/55	Universe
5/22/55	Knock
5/29/55	The Man in the Moon
6/5/55	Perigi's Wonderful Dolls
7/7/55	The Green Hills of Earth
7/14/55	Dr. Grimshaw's Sanitorium
7/21/55	Nightmare
7/28/55	The Embassy
8/4/55	The Veldt
8/11/55	Almost Human
8/18/55	Courtesy
8/25/55	The Cold Equation
9/1/55	Shanghaied
9/8/55	The Martian Death March
9/15/55	The Castaways
9/22/55	And the Moon Be Still as Bright (R)

(R) denotes a rerun from the same series

X Minus One Log continued

<u>Broadcast Date</u>	<u>Title of Show</u>
10/6/55	First Contact
10/20/55	Child's Play
10/27/55	Requiem
11/3/55	Hello, Tomorrow
11/10/55	The Dwellers in Silence
11/16/55	The Outer Limit
11/23/55	There Will Come Soft Rains and Zero Hour
11/30/55	Vital Factor
12/7/55	Nightfall
12/14/55	To the Future
12/21/55	Marionettes, Inc.
12/28/55	A Logic Named Joe
1/4/56	The Roads Must Roll
1/11/56	Time and Time Again
1/18/56	Perigi's Wonderful Dolls (R)
1/25/56	The Parade (R)
2/1/56	The Cave of Night
2/8/56	C-Chute
2/15/56	Skulking Permit
2/22/56	Junkyard
2/29/56	Hello, Tomorrow (R)
3/7/56	A Gun for Dinosaur
3/14/56	Tunnel Under the World
3/21/56	\$1,000 A Plate
3/28/56	A Pail of Air
4/3/56	How-2
4/10/56	Star Bright
4/17/56	Jaywalker
4/24/56	The Sense of Wonder
5/1/56	Sea Legs
5/8/56	The Seventh Order
5/15/56	Hallucination Orbit
5/22/56	The Defenders
5/29/56	Lulungameena
6/5/56	Project Mastadon
6/12/56	If You Was a Moklin
6/19/56	Project Trojan
6/26/56	Wherever You May Be
7/3/56	Mr. Costello, Hero
7/10/56	Bad Medicine
7/17/56	The Old Die Rich
7/24/56	The Stars are the Styx
7/31/56	Student Body
8/7/56	The Last Martian
8/14/56	The Snowball Effect
8/28/56	Surface Tension
9/4/56	Tunnel Under the World (R)
9/11/56	The Lifeboat Mutiny
9/26/56	The Map Makers
10/3/56	Protective Mimicry
10/10/56	Colony
10/17/56	Soldier Boy
10/24/56	Pictures Don't Lie

X Minus One Log continuedBroadcast DateTitle of Show

10/31/56	Sam, This is You
11/7/56	Appointment in Tomorrow
11/14/56	The Martian Death March (R)
11/21/56	Chain of Command
11/28/56	The Castaways (R)
12/5/56	There Will Come Soft Rains and Zero Hour
12/12/56	Hostess
12/19/56	The Reluctant Heroes
12/26/56	Honeymoon in Hell
1/2/57	The Moon is Green
1/9/57	Saucer of Loneliness
1/16/57	The Girls from Earth
1/23/57	Open Warfare
1/30/57	Caretaker
2/6/57	Venus is a Man's World
2/13/57	The Trap
2/20/57	Field Study
2/27/57	Real Gone
3/6/57	The Seventh Victim
3/13/57	The Lights on Precipice Peak
3/20/57	Protection
3/27/57	At the Post
4/3/57	Martian Sam
4/10/57	Something for Nothing
4/17/57	The Discovery of Morniel Mathaway
4/24/57	Man's Best Friend
6/20/57	Inside Story
6/27/57	The Category Inventor
7/4/57	Skulking Permit (R)
7/11/57	Early Model
7/18/57	The Merchants of Venus
7/25/57	The Haunted Corpse
8/1/57	End as a World
8/8/57	The Scapegoat
8/15/57	At the Post (R)
8/22/57	Drop Dead
8/29/57	Volpla
9/5/57	Saucer of Loneliness (R)
9/12/57	The Old Die Rich (R)
9/19/57	Tsylana
9/26/57	The Native Problem
10/3/57	A Wind is Rising
10/10/57	Death Wish
10/17/57	Point of Departure
10/24/57	The Light
10/31/57	Lulu
11/21/57	The Coffin Cure
11/28/57	Shocktroop
12/12/57	The Haunted Corpse (R)
12/19/57	Double Dare
12/26/57	Target One
1/2/58	Prime Difference
1/9/58	Gray Flannel Armor

EXPLORING TOMORROW: Mutual, the first, is also last

The evening before a rerun of The Haunted Corpse on X-1, the fourth-from-last program of the series, a new all-sf show premiered on Mutual Broadcasting System 7½ years after its first venture into the field with 2000 Plus. Exploring Tomorrow was a 25-minute program following the news at 8:00 P.M. on Wednesdays and Fridays. It replaced Gangbusters and Counterspy, respectively, commencing on December 11, 1957 and was in turn bumped after June 13, 1958 by The World Today.

To an electronic surge of sound the announcer began: "Now, step into the incredible, amazing future...as we go 'EXPLORING TOMORROW' (dramatic music) ... and now here is your guide to these adventures of the mind, the editor of Astounding Science Fiction, John Campbell, Jr!"

The producer and director was Sanford Marshall and the series was impressively sponsored by Ex-Lax, The Kraft Foods Company, L&M Cigarettes and The Reader's Digest.

The following material appeared in some issues of Astounding in the early part of 1958:

EXPLORING TOMORROW - The First Science Fiction radio show of science-fictioners, by science-fictioners, and for science-fictioners - real science fiction, for a change! is now being presented on Mutual Network [details as above]

Narrated by John W. Campbell, Jr. Scripts have been done by Randall Garrett, Gordon Dickson, Robert Silverberg - the program is 1958-model science fiction on the air - not 1930s style BEM's and ray-guns-cum-spaceships.

By letter dated January 12, 1970 the late John Campbell, Jr. furnished some random comments on the show which should be of interest:

The "Exploring Tomorrow" shows were not, actually, connected with my magazine - Street & Smith [publishers of Astounding] had no financial interest in the show whatever. Sandy Marshall, who produced the show, had simply asked me to act more or less as editor and emcee of the show; naturally I picked stories I liked. And understandably, they were stories from my magazine; they were in the magazine because I'd liked them, of course.

Any tape with the "Exploring Tomorrow" show on it will have my fairly recognizable voice; I never emceed any other radio show. Therefore, any tape with my voice on it has to be an "Exploring Tomorrow" show. ... One other identifying key: We used as a theme song in the introduction and post-commercial breaks As Time Goes By. If that's on a tape, my voice should be too.

(continued)



Exploring Tomorrow - continued

The idea for the show was Sandy Marshall's - strictly as a producer. He liked science fiction, but wasn't competent to judge science-fiction for science-fiction values - and was wise enough to recognize his own limitation. That's why he got me to cooperate with him . . .

I gave an introduction, and a commentary 'between the acts' on each show; the commentaries were designed to act as bridges between parts of the show and save time otherwise needed for scene-setting action . . .

Note to collectors: There are a number (possibly 16 or so) of shows in tape collections of radio shows which are supposed to be X-1 shows; they have the X-1 intro and sign-off. Each of these shows is an Exploring Tomorrow because of the two keys Mr. Campbell mentioned above - his voice and the As Time Goes By music against which the final commentary is given.

In the section that follows we have attempted to identify the trading titles of the spurious X-1 shows which are part of this series. In fact the basic order is according to such titles.

1. The Convict - An escaped convict steals a spaceship and flies to Earth to escape his cold prison planet, Mars. However, the ship crashes in the worst blizzard the North has ever known and he is frozen to death.
2. Country Boy - A boy from Montana comes to New York where he meets a girl who robs him. It is a very human story.
3. Desert Object (sometimes called The Alien) - a ball-like alien lands near a remote gas station and uses one word "Nago". The people who come into contact with it behave quite strangely.
4. Dreams - a man named Bedford has dreams of the future which will follow an atomic war...
5. The Escape - This was written by Mr. Campbell under his pseudonym Don A. Stuart and was published in Astounding, May, 1935. His description was "Girl assigned by genetics board to marry one man, thinks she's in love with young artist who isn't her type, actually. Winds up marrying the genetic's board's selection."
6. First Contact - This story is by Murray Leinster (as noted in DX 12). This script is a different approach which gains much from Mr. Campbell's commentary.
7. First Men on the Moon - This was The Moon is New by Robert Silverberg, first published in Future SF #42 (April, 1959) under his pseudonym, David Osborne. An American lands on the moon and finds the Russians already there...but in trouble.

Exploring Tomorrow continued

8. Flashback - While awaiting the birth of his first child, a man dreams of participating in a future war...as his son!
9. Gift - A man falls in love with a woman from the future just before his death in a car accident. She knew it would happen and came back to give him some happiness in his final moments since his deeds had been of great significance to her world.
10. How Big is a Man - A man and a wolf hunt down an alien invader.
11. The Last Doctor - In the disease-free future, a girl seeks out the last doctor when her sister becomes ill. His opinions are not endorsed by the A.M.A.
12. Liar - This story is by Isaac Asimov and was first published in the May, 1941 Astounding and reprinted in his collection I, Robot. A telepathic robot evokes some clever comments on the consequences of such. The good Doctor A's material was well adapted.
13. Look Out! Duck! - This story by Randall Garrett (as David Gordon) was published in Astounding, September, 1957. Mr. Campbell said: "One of the best of the shows...Due to a breakdown, they had to hatch 5,000 fertile duck eggs in an interstellar freighter - and the ducklings need a 1.5G gravity to develop properly."
14. Made in Avack - Based on War Game by Philip K. Dick, published in Galaxy, December, 1959 and reprinted in The Preserving Machine (Ace Special 1969). The script might have been by Robert Silverberg, though. An earth crew returns from the planet Avack and is interrogated by a psychologist from Customs - he seems disturbed about the toys they bring back from a planet Earth has just beaten in a war.
15. Mimic - A man visits his sister after 5 years in space but it develops that he has been possessed by an alien being.
16. The Mutant(s) - A mutant who can project images leaves a hospital to try to lead a normal life.
17. The Martian Queen - This story is Sound Decision by Randall Garrett and Robert Silverberg and was published in October, 1956 Astounding. A spaceliner is returning to Earth when an engine-room explosion throws it into collision course with Earth. The time is short... what is to be done?
18. Overpopulation (also known as Solution Impossible) - This story is No Way Out by Robert Silverberg published in Astounding for February, 1958. The show was broadcast in March, 1958 and starred George Petrie and Sam Gray. The government of Earth tries to convince an ambassador from a former colony to accept more colonists from Earth which is badly overcrowded.
19. Planet of Geniuses - This story is Genius by Poul Anderson from the December, 1948 Astounding. A military representative from the Galactic Empire and a scientist visit a backward planet where Empire scientists have been experimentally creating a race of geniuses.

Exploring Tomorrow continued

20. The Secret - This story is With All the Trappings by Randy Garrett which was published in the November, 1956 Astounding and is a report of an FBI agent's trip to a very secret government installation to uncover a foreign spy.

21. Stowaway - A scientist is discovered aboard the first spaceship to the moon as a stowaway; he had some peculiar plans.

22. Time Heals - This story by Poul Anderson appeared in October, 1948 Astounding. A man is frozen until a later year when he can be cured; and when he is unfrozen, he has to be refrozen!

23. Time Traveller - Meddler's Moon is by George O. Smith and was published in September, 1947 Astounding. A man comes back in time to assure that his grandmother marries his grandfather. The show is the funniest one of the series.

24. The Trouble with Robots - A dictator surrounds himself with a robot protective device but the trouble with robots is...

25. Vincent Deem -1997 (or The Man from the Past) - Sari Childs rents a room to a strange man; his clothes seem dated; he wants to know what year it is and when she pries into his luggage...

Readers are invited to probe their memories and/or collections of sf for the correct titles to the shows left unidentified in the listing above. And the search for new shows not listed, on tape, continues as ever.

This concludes the formal study of the adult science fiction radio shows produced in a series in the United States. If one might be philosophical about it, it would appear to have been the age-old timing problem. Those void years between the end of 2000 Plus and Dimension X and the commencement of Tales of Tomorrow would have been the time to present a show like Exploring Tomorrow for they were part of the science fiction heyday of the fifties. Although there was a brief surge after Sputnik and a series might have drawn an audience, it was fated not to be a radio audience. Radio had changed dramatically between 1950 and 1958 and as William Welch said, X-1 had a deplorably low budget to work with. Even if Sandy Marshall had mustered the sponsors (surprisingly well) so that an adequate budget for Campbell and the writers could be supplied, it was doomed to failure by the nature of even the sf community in 1959, not to mention the fringe public so essential to the commercial success of sf.



## SF 68: EXCELLENCE FROM ABROAD

Although the U.S. presented no more science fiction series (as will be shown in the remainder of the book there was science fiction on radio apart from the series mentioned to this point), the Union of South Africa was the source of a surprising shocker in the late 60's with this series called simply SF 68.

It began with a few lines from the stories, then a resonant voice repeating: "SF 68...SF 68...SF 68..." following which there was a true cacaphony of electronic sounds and the announcer (Dennis Smith) states: "Bio-Tex, the new soak and pre-wash powder, brings you SF 68, stories which plunge vividly into other worlds, other dimensions, other times." Again the organ notes, harsh clicks, stacatto rasps, all fading into the ad for Pledge, Grandpa Headache Powders or old-fashioned testimonial-type ads for Bio-Tex, read by a popular announcer, John Walker.

The work of Michael McCabe, its producer and adaptor, the show was broadcast in South Africa in the given year on Fridays at 9:30. Casts are always anonymous but very good; production techniques superb and the material, as can be seen by those familiar with the original stories described below, was excellent.

The series lasted some part of that one year to be replaced by Beyond Midnight where the producer turned his talents to the field of horror.

1. A Lover and the Android - This story was by Kate Wilhelm. The show stars announcer Dennis Smith and deals with a man, pressured by his career to obtain a wife, who gets an illegal android one. The trouble that follows should not happen to an orc.
2. The Answer - This is a story by Philip Wylie (the mainstream writer who frequently writes at science fiction). This involves the discovery of winged men after H-bomb tests, creatures presumably knocked out of the upper reaches by the force of the blast. While indulging in preachiness characteristic of Wylie, the story remains quite interesting. (The closing music is reminiscent of 2001 passages.)
3. The Cage - A. Bertram Chandler's story appeared in Fantasy & Science Fiction, June, 1957 and was anthologized both in The Best from F&SF (7th series) and Conklin's 12 Great Classics of SF (Gold Medal 1963). The tale involves a shipwrecked group of Earth scientists who are seized after a while on a barren planet by aliens to that world and treated like animals...holds the interest well in this production.
4. The Castaway - Murray Leinster's story appeared in Universe, June, 1953 and in his late-1950s collection, Monsters and Such. Its a folksy account of a falling fireball, the investigation of which discloses a sleeping man and an increasingly better informed alien. The actor cannot manage a southern accent at all.
5. Death Dust - This was the premier show and credits Frank Harvey with the story. A spaceship on the moon discovers death dust. This is space opera.

(continued)

SF 68 continued

6. Homecoming - A man who lost his memory in a "car wreck" slowly regains it but there are problems in adjustment. The story is credited to British sf author, Arthur Sellings.

7. Jenny with Wings - Another unidentified Kate Wilhelm story, about a girl who goes to a doctor because she has wings and is about to be married. It turns out her intended only intends to exploit her curious condition but the doctor saves the day. Very nice theme music.

8. Last Rites - Charles Beaumont's story was published in If, October, 1955 and reprinted in two of his collections, The Magic Man (Farrar, 1965) and Wonder (1958). The cast of Tony Jay and Paddy O'Byrne is given credit as the priest and his best friend of whom he has had strange suspicions...and even more so at this last moment.

9. The New Wine - This story by John Christopher about a spaceship returning to a depopulated earth remains unidentified.

10. The Noon's Repose - Another story by John Christopher, this one from Infinity, April 1957.

11. The Quest - A story by Lee Harding about a man searching for something real in the overbuilt robot-run future.

12. Routine Exercise - This is a story from New Worlds, February, 1961 by Philip E. High. Hugh Rouse leads the cast as the crew of an atomic submarine encounters a pterodactyl, balls of energy and spaceships in a puzzler.

13. A Sound of Thunder - This excellent Ray Bradbury story appeared in Collier's, June 28, 1952; Planet Stories, January, 1954 and his collections, R is for Rocket and Golden Apples of the Sun. This is the classic dinosaur hunt in the prehistoric past via time machine and the consequences which no one could believe. Tony Jay stars.

14. Space Cow - This is William Morrison's Country Doctor from the original sf paperback anthology, Star SF (1953) edited by Fred Pohl. The story describes what happens when a gigantic space creature is landed on Earth and a local vet is asked to try to keep the sick thing alive. The dramatization is more vivid and adventure-packed than the original.

15. Wanted in Surgery - This is a thoughtful tale about a time when human doctors are degraded by medical robots. Harlan Ellison's original appeared in If, August, 1957 and in the Pyramid collection, Paingod and other Delusions. Hugh Rouse stars.

16. The Watchbird - Robert Sheckley's story from Galaxy, February, 1953 was a natural for X-1 but this is a fine adaptation and rendition starring Hugh Rouse. It relates to some problems posed by mechanical devices which are meant to detect crimes before they happen.

( continued )

17. The Will - A boy dying from an incurable disease develops a desperate plan to be cured. The February, 1954 Fantastic carried this story by Walter M. Miller, Jr.

Science Fiction is Alive and Well on Foreign Radio Stations in 1972!

While not entirely true, this statement has some validity. The Canadian Broadcasting Company and the BBC are likely to present more sf at any time as surely as UFO from Brittain is being offered in the Fall, 1972 line-up of syndicated shows some TV stations will carry, here in U.S.A.

While not purporting to be as careful a study of the foreign product, the following observations indicate that there is no series as such of radio sf from abroad but specials with regular frequency are not unknown.

A British radio writer, Roger Dixon, has scripted original space adventures. We know of The Mars Project (3½ hours) and The Mobius Twist (1½ hours). These are presented in weekly installments of 30 minutes.

Likewise serialized but uncredited are Orbiter X and Project Luna (sometimes referred to as Journey into Space). These are perhaps 6 hours in toto. Host Planet Earth was only 3 hours.

In addition the traditional dramas have been aired: Jules Verne's Journey to the Center of the Earth was done in 3 hours and in 1967 H.G. Wells' War of the Worlds.

In shorter versions, adapted works have appeared. J.C. May's Dune Roller from Astounding, December, 1951 was performed in one hour as was Chocky by John Wyndham in the fall of 1968. Arthur C. (2001) Clark's The Song of Distant Earth was a ½ hour special.

A special special, not serialized, from the BBC's Third Program (commercial network) was Leviathan '99, an original radio play by Ray Bradbury. Broadcast in stereo, it is an hour and a half of poetry in motion. We follow the character Ishmael, a spaceman in 2099, as he and a giant from another galaxy embark on a celestial cruiser, Cetus 7, under a captain who seeks only one thing - destruction of the giant white comet, Leviathan, which destroyed his sight and is now believed to be heading for Earth again. The Moby Dick tale is, in our opinion, brilliantly paraphrased and executed with matching genius by the British production crew.

Closer to home, the Canadian Broadcasting Company has a series Theatre 10:30 which presented some horror classics and occasionally delves into science fiction. Notable are The Pedestrian by Ray Bradbury, nicely adapted, and an original 3 hour serialized drama called Apollo 17.

As recently as March 4, 1971 the CBC's Studio '71 produced an hour version of Fahrenheit 451, a novel by Ray Bradbury.



THE CBS RADIO WORKSHOP: OCCASIONAL BRILLIANCE IN SF AND FANTASY \*

"Radio's Distinguished Series Dedicated to Man's Imagination: The Theatre of the Mind."

The old Columbia Workshop, broadcast on CBS from March, 1936 to late 1942 and, revived for 1946 only, was revived on January 27, 1956 and ended on September 22, 1957. The Network has admitted that their records are sketchy (and, in fact, non-existent with respect to the period February 24, 1956 to July 27, 1956). Nevertheless, from the net and other sources we have prepared the following notes concerning the sf & f programs which were presented on this acclaimed dramatic series.

The premier performance on the series was a two-part rendition of Aldous Huxley's famous novel, Brave New World. The show was aired on January 27 and February 3, 1956. The splendid adaptation was by William Froud and Mr. Huxley served as narrator. The cast included Joe Kearns, Herb Butterfield, Bill Eidelson, Gloria Henry, Charlotte Lawrence, Polly Baer, Dora Singleton, Jack Kruschen, Vic Paren and Lorraine Tuttle. The program was produced and directed by Mr. Froud and featured music by Bernard Herman. This should be rated as one of the best plays ever produced on radio.

Two short fantasy pieces by Ray Bradbury were presented on Feb. 17, 1956: Season of Disbelief and Hail and Farewell. The first involves an old lady who cannot get young girls to believe that she was ever young; it is a good example of Bradbury's poetic treatment of age. The second is a story of a boy who does not visibly age and it is an equally sensitive treatment of youth. The adaptation and direction was by Anthony Ellis. The performers in the first piece were Virginia Gregg, John Dehner, Dawn Bender, Marian Richmond and Herb Butterfield, and in the second, Richard Beale starred supported by Stacey Harris, Vivi Janis, Lawrence Dobkin, Paula Winslow, Roy Glenn, Billy Chapin and Peggy Weber. Ray Bradbury himself did the narration. Very appropriate hauntingly sentimental music was prepared by Jerry Goldsmith.

On September 14, 1956 the series featured an original script by novelist Robert Nathan called A Pride of Carrots, which was pseudo-science fiction. The script was later published (as a script) in the December, 1959 issue of Fantasy & Science Fiction and reprinted in the late sixties in Science Fiction Oddities, a Groff Conklin anthology for Berkeley paperbacks. William N. Robson produced, directed and adapted and Robert Nathan narrated. The cast consisted of Helene Burke, June Foray, Tracy Roberts, Daws Butler, Ted Bliss, Richard Hale, Alan Reed, Sam Pierce and Bill Thompson.

On November 11, 1956 another Robert Nathan script was performed. It was called Report on The Weans and also appeared in Harper's at some time during the year and was included in Judith Merrill's anthology of the Years Best SF in 1957 under the title Digging the Weans. It is the delightful account of the reconstruction of our civilization by archaeologists of the future. The cast consisted of June Foray, Byron Kane, Daws Butler, Edgar Barrier, Jay Novello, Joe Kearns, Joe De Santis and Hans Conreid. It was produced and directed by William N. Robson and the script was by the late Fran van Hartesfeldt.

CBS Radio Workshop continued

On February 17 and 24, 1957 there was presented an outstanding adaptation by Charles S. Monroe of the novel The Space Merchants by C.M. Kornbluth and Frederick Pohl - one of the best satirical works of SF ever produced. The show was produced and directed by Paul Roberts and starred Staats Cotsworth and Virginia Kaye with a supporting cast of many familiar names from X-1: Ralph Camargo, Leon Janney, Joseph Bolan, Ian Martin, Jackson Beck, Ed Prentiss, Joe Julian, Mary Patton, Bob Dryden, Ralph Bell and Joe Helgeson. The splendid sound effects were by Tom Buchanan and Tom Perkins and music was by Sam Matlovsky. The production ranks with one of the best of radio, sf or otherwise. The story involves a future run by admen; Copysmith Star Class Mitchell Courtney finds himself appointed to spark one of the Chief's pet projects, the Venus Rocket, which has not been "sold" well enough, but someone is out to get Mitchell...

On July 21, 1957 the program featured The Green Hills of Earth, Robert Heinlein's classic tale of "the blind singer of the spaceways" (see DX 13). Veteran actor Everett Sloan starred, Barry Kroeger narrated and Jackson Beck, Danny Auchal, Ian Martin, Louis Volkmann, and Bill Lipton completed the cast. It was produced and directed in New York by D. Engelbach. There is singing by Mr. Sloan and Tom Glazer's arrangements are much better. Several prefer the DX and X-1 adaptations of the story as well.

Finally, on August 18, 1957 (five shows from the end of the series) it is reported that The Celestial Omnibus by E.M. Forster was performed. This is an oft-anthologized fantasy.

Another "workshop" was known as ABC Radio Workshop or Think. ABC has disclaimed any knowledge of a series by either title. Most notable is a very different version of Mars is Heaven. Morton Fein and David Friedkin adapted the story in a script which featured the more poetical Bradbury ending and a more ominous beginning. The cast was Bill Hudson, Francis Urey, Monty Himmelbaum, Mary Dean Moss, Marion Richmond, Joe Ellen Chambers and Court Converse. John Eppolito and Steve Markham are credited with the production which took place in Hollywood. Also, this series carried another performance of Arch Oboler's allegorical play called The Word, concerning a couple in the Empire State Building when all mankind disappeared from the face of the earth.

BRADBURY SF ON OTHER SHOWS: Ray Bradbury is one of the author's (and radio's) favorite writers so special studies have been made of his works. In addition to the shows mentioned on DX, X-1 and other sf series, there were two classics on Escape, Mars is Heaven, June 2, 1950 and The Earth Men, July 25, 1951. The first is as DX 22 but different and the other show is an ironical tale of an Earth expedition to Mars which is accepted as a group of demented Martians. The Martians, it seems, are able to project illusions when they go off the deep end, so of course that's all the rocketship is, to the Martians. Great ending. Bradbury's story, The Rocket, was adapted for Short Story Radio Program and CBS Workshop, a TV show. Much of his fantasy was on occasional programs during the late forties and early fifties.

## LUX RADIO THEATRE

This program featured two science fiction classics during the fifties: War of the Worlds (1954) and The Day the Earth Stood Still (1951). Each of these programs was produced in conjunction with (and plugging) a major sf movie of the same name.

War of the Worlds was a radio adaptation by Leonard St. Clair of the screen play based on H.G. Wells' novel (transposed to a Los Angeles setting). The show starred Dana Andrews and Pat Crowley with a supporting cast of Les Tremaine, Herb Butterfield, Bill Bouche, Paul Fries, Ken Peters, Howard McNear, William Conrad, Robert Bailey, George Neiss, Herb Ellis and many, many more.

The Day the Earth Stood Still was an adaptation by Milton Geiger from the screen play which had been based on the story by Harry Bates (the editor of Astounding from January, 1930-March, 1933) called Farewell to the Master, which was published in Astounding during the Golden Yearsof SF, in October, 1940 to be specific, and reprinted in the Modern Library Giant G-31 Famous Science Fiction Stories. The story concerns the landing of a flying saucer occupied by a giant robot and a man; a nervous G.I. wounds the man, who later escapes from the hospital to observe humans, incognito, while the robot stands motionless before the ship. The title is derived from a show of power by the alien - the cessation of all electrical and mechanical devices at noon on a certain day as announced. Michael Rennie, the star of the film, also appears as lead in the radio version with Jean Peters, Paul Fries, Lamont Johnson, Herb Butterfield, Tutor Owen, Billy Gray, Edith Evanson, Todder McVey, Bill Conrad, Robert Griffin, Tom Brown, Fred Shields, Marvin Bryan, Shep Mencken and others.

## SCIENCE FICTION ON OTHER RADIO SHOWS

Frankenstein, that mixture of SF and horror, had been produced on CBS in 1932 in a series of 13 episodes, starring George Pal (the producer and director, 18 years later, of the movie Destination Moon).

The most sensational show in the genre was broadcast on Sunday evening, October 30, 1938 on the Mercury Theatre. Howard Koch had written a number of scripts for the series and for that night he had been asked to prepare an adaptation of H.G. Wells' War of the Worlds. The play was called Invasion from Mars and was produced by and starred young Orson Welles, then reknowned for his success on Broadway (two years later he was to make his famous movie Citizen Kane) as well as for his radio dramatizations of The Shadow. Although the realism was limited to the first 20 minutes or so of the show, it has been documented that a number of people believed the invasion was real and responded with panic.

A popular horror series of 1934-39 featuring scripts by Alonzo Dean Cole was The Witch's Tale. Only one show, The Entomologist (involving giant insects) comes to mind as a representative of the genre; it was aired on May 2 and 4, 1934.

An imitative series called The Hermit's Cave might have had occasional ventures into sf, for example, in the fall of 1940 there was

broadcast a play called From Another World, which dealt with the strange aftermath of a meteor's landing.

Lights Out on NBC was basically a horror show started in the late 1930s but after the War and at the hands of playwright Arch Oboler, a few of the stories became science fictional in nature, to wit: The Immortal Gentleman; Revolt of the Worms; Rocket to Manhattan; The Day Sinatra Got Fat; etc. (Some of these shows were rebroadcast at later dates under the series titles, Arch Obolers Plays and The Devil And Mr. O.)

Escape on CBS from 1949 until September 25, 1954 (when it was replaced by Gunsmoke) featured action stories in the main, but listeners in the early fifties were treated to Conquerors' Isle (an adaptation of a Nelson Bond tale; North of Polaris, an original sf script about the future of earth; The Invader starring Howard McNear and Fay Bainter; The Abominable Snowman; The Country of the Blind (by H.G. Wells); The Outer Limit (quite a different version from DX28 and X-1 67) and an hour long adaptation of the George Stewart novel, Earth Abides, about a plague that wipes out all but a handful of humans and the rebuilding of the race of Man. (Incidentally, the series produced very good versions of the classic horror tales, Casting the Runes by Montague R. James and Ancient Sorceries by Algernon Blackwood.) An adaptation of The Time Machine by H.G. Wells was performed on October 27, 1950 and of Green Splotches by T.S. Stripling (starring Bill Conrad, Paul Fries, Harry Bartell and Dan Novello) on March 31, 1950. The Ray Bradbury stories have been mentioned in a special section on that author.

The Mysterious Traveller program rode the airways for Mutual during the period 1944 to 1952 and featured many original scripts by Robert A. Arthur. SF lays claim to the following among others: The Man the Insects Hated (7/27/47); Behind the Locked Door (11/6/51); Strange New World (2/19/52); The Planet Zevius (5/1/51); If You Believe (12-29/46); Fire in the Sky (with Brett "The Shadow" Morrison Leon Janney and Joyce Gordon); The Most Famous Man in the World (11/13/51) with Lawson Zerbe; Murder in 2952; and The Green Plague (1949).

Inner Sanctum and Murder at Midnight, mystery series, each had at least one excursion into sf; in the former it was Perpetual Life, on December 12, 1945 starring Richard Widmark and on the latter it was The Terror Out of Space (which was repeated on the ABC early-sixties radio drama series, Theatre Five).

Prior to an examination of three series presenting more than an average number of sf shows, it might be worth mentioning the random one-shots which have come into view: Theatre Guild of the Air presented 1984; A civil defense special based on the Phillip Wylie novel, Tomorrow, features the post-atomic war effects on sister cities, one prepared and one not. The amusing Visit to a Small Planet by Gore Vidal was on the hour-long G.E. Theatre. Favorite Story claims The Diamond Lens and The Time Machine. The Sealed Book's original Beward of Tomorrow is a mad robot story of some merit. WBAI-FM presented two Sturgeon stories, The Girl Had Guts and The Skills of Xanadu and as the same kind of public service special, WTIC in Hartford presents an original Arch Oboler script, Night of the Auk which is sf.

SF was favored by Suspense, Family Theatre and Theatre Five but little is known about some of these productions.

Suspense was launched on June 17, 1942 and did not end until Sept. 30, 1962. During its course on CBS there were occasional explorations into the sf genre. Donovan's Brain by Curt Siodmak is one of those fringe items like Frankenstein which is claimed or disclaimed by the sf field depending upon who is asked. It was aired on May 18 and 25, 1944 and repeated on February 2, 1948. H.P. Lovecraft's The Dunwich Horror is a similar matter; it was performed by Ronald Coleman on November 1, 1945.

More clearly in the genre would be the two performances (May 18, 1958 and Jan. 3, 1960) of Zero Hour, closely resembling the Bradbury adaptation in DX 38, but adaptations were the exceptions and not the rule. George Bamber and Robert Arthur wrote original sf scripts (Arthur has been published in the field). Thus: Black Death (7/1/62); Door of Gold (2/10/57); The Doom Machine (3/4/62); Heads You Lose (3/11/62)[with Bill Redfield]; The Invisible Ape (6/8/58); The Man Who Tried to Save Lincoln (2/11/62); Re-entry (11/1/59); Report from a Dead Planet (7/10/60); Second Door (5/6/62); Plan X (2/2/53)[with Jack Benny]; That Real Crazy Infinity (5/27/62); A Strange Day in May (9/9/62); 2462 (1/21/62); You Died Last Night (4/1/62); all of these and perhaps several more were original sf plays.

aAs mentioned ABC tried to keep radio drama alive in the undisputed domain of TV with Theatre Five in 1962-64. A number of the scripts, not here denoted as usual, were of sf persuasion: All the Bright Young Ones, Cold Storage, Deedle, Deedle Dumpling My Son X-1, In Absense of All Intelligent Life, Incident at Apogee, It's a Work of Art, The Last Land Rush, Living Credit, Look Who's Talking, Molecule Masquerade, The Neighbor, The New Order, The Odyssey of #14, Outside Time, Point of Impact; Post Time, Rebellion Next Week, Subject 428A, The Terror from Beyond, Tomorrow 6-1212, The Wandering Spaceman, We Are All Alone, the Wish Fulfillment Machine, World Enough and Time and Your Time is Up.

Family Theatre, a bland series with a religious pep-talk at the front and back, contained some sf of note: At 155 Pounds; The Exploration [adaptation of the short story, The Star by Arthur C. Clarke]; The Flight of the Pegasus; Invasion; The Last [Atom] Smash; Stranger in Town (with Raymond Burr); and U.F.O., and probably more.

Some straight dramatic reading programs such as Canada's Dreadful John at Midnight and Britain's The Unknown World likewise feature occasional sf. Recommended is Born of Man and Woman by Richard Matheson on the first and Machine Maid on the second, a story by J.T. McIntosh.

The earlier studies made mention of Quiet Please, A.B.C.'s brilliant original fantasy/weird/sf series of the late forties but the only true sf which Wyllis Cooper wrote and Ernest Chapel performed is The Thing on the Fourble Board.

It is hoped that this overview, now presented in some kind of order and corrected from the earlier versions, can be supplemented by additional material, perhaps annually. All letters of comment, advice and assistance will be gratefully accepted by the editor/publishers.



